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AUGUSTIN DALY.

AUGUSTIN DALY'S DEATH.

The Stage World and the Public Shocked by the Unexpected Event.

He was the Most Prominent and Respected Figure in the American Managerial Field—A Review of His Great Career and Remarkable Achievements—His Activities were International—Memorial Tributes.

Augustin Daly died of heart failure, at the Hotel Continental, Paris, France, last Wednesday afternoon. Mr. and Mrs. Daly and Ada Rehan sailed from this city for England on May 13. Physicians had warned him that his strength was being overtaxed, and he had intended to enjoy a Summer's rest at Miss Rehan's bungalow in Cumberlandshire, before returning hither in August to begin rehearsals for the American production of The Greek Slave.

Upon Mr. Daly's arrival in London there were cabled dispatches saying that pneumonia had overtaken him on the voyage, and that his condition was serious. But a letter from Mr. Daly came last week to his New York manager, Richard Dorney, and went far toward dispelling the fears that had arisen. This letter, written in London on May 27, read:

MY DEAR DORNEY: I had a very serious illness on the steamer. Indeed, I went on board with the seeds of the trouble in my system. The nervous chill I had on the Thursday night before sailing was the start of the illness, which went from bad to worse after we left New York on Saturday, and culminated in an attack of pneumonia. The crisis was reached on Thursday, at sea, and, thank God, I mastered the trouble. Since then I commenced to mend, and ever since I reached my house here I have been getting more and more my old self. Contrast this writing with the feeble pencil note I sent you from the steamer just one week ago to-day. That will tell you the story of my recovery and present improved condition. I have been out for walks and rides the past two days, and now feel all right, though weak. Sincerely yours,

AUGUSTIN DALY.

Later Mr. Dorney received several cablegrams concerning business matters, and he was confident that the threatened seriousness of the illness was overpast. At the beginning of last week, Mr. and Mrs. Daly and Miss Rehan went to Paris and there, on June 5, he failed suddenly, and a physician, quickly summoned, declared that the condition of the patient was serious. Later, another physician, called in consultation, agreed that the symptoms were very grave, but the apprehension of the doctors did not seem to be shared by Mr. Daly, who at no time appeared to realize that his end was near. Even the physicians do not seem to have known that death would come so suddenly, for they were not in attendance when the manager passed away, and the end was so unexpected that there was not time to summon a priest. Mrs. Daly, Miss Rehan, and two nurses were present when Mr. Daly died. His last words were: "If I fall asleep, don't wake me."

Mrs. Daly and Miss Rehan were so prostrated with grief that they could receive none of their many friends who called at the hotel to express sympathy and condolence, seeing only Ambassador Porter. John Farrington, Mr. Daly's London manager, hastened to Paris, received the callers, and arranged for Mrs. Daly's departure with the remains of her husband. On Friday Mr. Farrington accompanied the body to Southampton, where it was placed on the steamship *New York*, sailing thence on Saturday, for removal to this city. Mrs. Daly and Miss Rehan proceeded to London on Friday, and Mrs. Daly sailed from Southampton on the *New York*, expecting to reach this port next Saturday.

The first news of Mr. Daly's death reached his theatre here in a cable dispatch from Miss Rehan to Mr. Dorney, which said simply:

Mr. Daly died to-day at 2 o'clock; heart failure. Break the news to his brother and Mrs. Duff.

Ex-Judge Joseph F. Daly, brother of the manager, and many friends hastened to the theatre to seek verification of the rumors that spread quickly, while Mr. Daly's aged mother and Mrs. Duff, his mother-in-law, were overcome when the news was borne to them.

When Miss Rehan's cable message reached Daly's, a matinee performance of The Great Ruby, in the last week of its long run, was in progress, and Mr. Dorney waited until after the play to inform the company of the death of Mr. Daly. The theatre was then closed for the season.

Nothing definite may be known of the future of Daly's Theatre until Mrs. Daly's return, she being the executrix of her husband's will. It is thought that the will, when opened, must provide for the conduct of the theatre and of its companies. Next season's arrangements were practically complete, and it is believed, therefore, that they will be carried out as planned by Mr. Daly, Richard Dorney representing the widow in the management.

The funeral services will be held probably in St. Patrick's Cathedral next Monday or Tuesday, Archbishop Corrigan, one of Mr. Daly's closest friends, conducting.

The Career of Augustin Daly.

John Augustin Daly was born on July 20, 1838, at Plymouth, N. C. His father, a retired officer of the British navy, had settled in the Carolinas and was engaged in the business of exporting lumber. His mother was a daughter of an English army officer, Captain Duffy. Augustin and Joseph Daly were the only children of this union, and it was in their youth that the family removed to Norfolk, Va., where the father died. Then Mrs. Daly and her sons came to this city, and Augustin was apprenticed to a house-furnishing firm in Maiden Lane, remaining in that employment until he was nearly twenty years of age. Before this, however, his fancy had turned to the stage, and he had spent a share of his leisure in play writing. His earliest effort was a one-act play, A Bachelor's Wardrobe, submitted to William E. Burton, who returned it with this comment: "Although I cannot use it in my own theatre, yet your piece shows evidence of natural talent and I advise you to keep on." Augustin Daly was then sixteen years of age. He kept on, writing all manner of dramatic material, which he sent to Joseph Jefferson, Mrs. John Wood, Laura Keene, and many others then prominent, but with no success. The plays were crude or they did not fit the need of the hour.

Mercantile pursuits became irksome, and young Daly entered journalism as a story writer on the New York *Sunday Courier* at a salary of $8 a week. Dramatic instinct could not be suppressed, however, and he soon began to write for the *Courier* essays on current theatrical topics. These came to the notice of Erastus Brooks, who engaged Mr. Daly as dramatic critic of his paper, the *Express*, at a compensation of $10 weekly, and he was soon thereafter secured to write also the dramatic criticisms for the *Sun*, retaining both his earlier positions. His brilliant work won the attention of Henry J. Raymond, who promptly employed him as critic for the *Times*, and thus he was working for some time for all four papers at once. Indefatigable as he was in newspaper work, he never lost sight for a moment of the dramatic goal upon which his youthful eyes had been bent, and opportunity came at length for him to show the talent within him.

MR. DALY'S PLAYS.

On Dec. 8, 1862, Mr. Daly's adaptation of Mosenthal's Deborah, entitled Leah the Forsaken, was produced at the Boston Museum by Kate Bateman. It was immediately successful, and when Miss Bateman brought it to the Winter Garden, in this city, in January, 1863, it ran for nine weeks. It still lives and has claimed the best efforts of many of the greatest actresses of the century. In 1864 an adaptation of La Papillonne, by Mr. Daly and Frank Wood, called Taming a Butterfly (and subsequently rechristened Delmonico's), was presented at Laura Keene's Theatre in this city, running for a month. In the same year Mr. Daly adapted Leslie's Wedding, for production by Madame Methua-Scheller, at the Winter Garden; and Judith and The Sorceress, both produced by Avonia Jones at the theatre just named. Madame Methua-Scheller appeared also in Mr. Daly's arrangement of Frau Borch-Pfeffer's Dorf und Stadt, called Lorle.

Considered as a dramatist alone, Mr. Daly had accomplished far more than is commonly show by ten men in a like walk of art. His first original play was Under the Gaslight, produced in 1867, at the old New York Theatre, where it remained for thirteen weeks, being the first sensational American melodrama, the pioneer of its class. The railroad effect in this play was used by Dion Boucicault later in his After Dark, and it was only through long litigation that Mr. Daly established his rights as the originator of the idea. A Flash of Lightning soon followed, suggested by Sardou's La Perle Noire, and next came Horizon, a play of frontier life, that was among the first to make dramatic use of the American Indian as he really is, or was.

Mr. Daly's dramatizations of novels, or his plays inspired by such fiction, included adaptations of Charles Reade's "Griffith Gaunt," Henry Ward Beecher's "Norwood," Charles Dickens' "Pickwick Papers," and Wilkie Collins' "Man and Wife." His play Divorce was based upon Anthony Trollope's "He Knew He Was Right," and Pique was suggested by Florence Marryat's "Her Lord and Master." The two last named might fairly be accounted original dramas, as they were given but merest suggestion in the works of the authors mentioned. Our stage has been indebted to Mr. Daly for adaptations of French, German, Italian and Spanish works of which, without his intelligent aid, we might still be ignorant. From Sardou he took Le Roi Carotte, La Papillonne, Hazardous Ground (Nos Bons Villageois), Folline (Maison Neuve), Fernande and L'Oncle Sam. From Meilhac and Halevy he gave us Frou-Frou, the first great success of his managerial career, and Roughing It (Tricoche et Cacolet); Alixe, from Theodore Barriere's Comtesse de Somerive; Article 47 and The Parricide, from Adolphe Belot; Vesta, from M. Parodi's Rome Vaincue; Life, from Delacour and Hennequin's Proces Veauradieux; Round the Clock, from Tour de Cadran; Demon Drink, from Busnach and Gastineau's L'Assommoir, based upon the Zola novel; The Princess Royal, from L'Officier de Fortune; What Should She Do? or Jealousy, from Adolphe D'Ennery's dramatization of Edmond About's story, "Germaise;" The Dark City, from the Cogniard Brothers' Compagnons de la Truelle; The Two Widows, from Felicien Mallefille's Deux Veuves; The American, from Dumas' Etrangere; Leah the Forsaken, The New Leah, and Madeleine Morel, from Mosenthal; The Big Bonanza, from Von Moser's Ultimo; Lemons, from Julius Rosen's Citronen; Blue Grass, from Epidemisch; Yorick, from Un Drama Nuevo, by Señor Tamayo (Joaquin Estebaner), afterward readapted by William Dean Howells as Yorick's Love; An Arabian Night, from Von Moser's Haroun al Raschid und Seine Schimerger Mutter; The Way We Live, from L'Arronge's Wohlthaetige Frauen; Needles and Pins, from Rosen; The Passing Regiment, from Moser's Kriegen Frieden; Our English Friend, from Moser's Reif Reiflinger; Serge Panine, from Georges Ohnet; 7-20-8, from Moser; Dollars and Sense, from L'Arronge's Ein Lustspiel aus dem Lieben; Red Letter Nights, from Schoenthau; A Wooden Spoon, from Jacobson's Ein Gemachter Mann; Love on Crutches, from Stobitzer; A Night Off, from Schoenthau's Raab der Sabinnerinnen; A Wet Blanket, from the French; Nancy & Co., from Rosen's Hobbe-Dichter; After Business Hours and Love in Harness, from the German; The Railroad of Love, from Schoenthau and Kadelburg's Goldfischer; Come Here, from the German; The Lottery of Love, from Bisson and Mars; 7-20-8, from Schoenthau's Der Schwabenstreich; The Country Girl, from Wycherly's The Country Wife; An International Match, from Schoenthau; Sampson and Delilah, from Bisson; The Golden Widow, from Sardou's La Marquise; The Great Unknown, from Schoenthau and Kadelburg; The Last Word, from Schoenthau; Love in Tandem, from La Vie a Deaux; Little Miss Million, from Oscar Blumenthal's Das Zweite Gesicht; A Test Case, from Blumenthal and Kadelburg; A Bundle of Lies, from Carl Laufs and Wilhelm Jacoby; The Transit of Leo, from the German; The Countess Gucki, from Schoenthau.

This list represents only such plays as have been programmed as original or adapted by Mr. Daly. But it is safe to say that every play presented by his companies had undergone careful study by the manager, and, in some cases, rearrangement and revision for which he claimed no credit. In his Shakespearean productions and in the other presentations of familiar classics at his theatre these revisions were apparent, and, while there may have been differing opinions as to the advisability or the necessity for some of the changes, there may be no question as to the intelligent, scholarly labors of Mr. Daly in such preparations. It is said that the larger share of his writing was accomplished at the theatre in the small hours of the night, the manager remaining at his desk after the evening performances, and continuing often to write or to study until three or four o'clock in the morning, when he would saunter forth to enjoy a brief walk and then go home to rest.

MR. DALY AS A MANAGER.

Mr. Daly's initial managerial effort was concerned with the New York appearances of Madame Methua-Scheller, upon her debut on the English speaking stage, at the Winter Garden in 1864. Four years later he managed the American debut of Mrs. Scott-Siddons, was associated with James Hayes in the direction of the old Olympic Theatre, and was interested in a revival of A Midsummer Night's Dream, with Anne Kemp Bowler in the cast, at the theatre just named.

On Jan. 7, 1869, Mr. Daly married Mary D. Duff, daughter of John Duff, then lessee of the Olympic Theatre, who backed many of his early ventures. At this time John Brougham had failed in the management of the Fifth Avenue Theatre, then newly built by James Fisk, Jr., upon the site of the present Madison Square Theatre. Mr. Fisk offered the theatre to Mr. Daly, exacting no security for rental, it is said, although Mr. Daly paid $10,000 to bind the bargain. The rent of the theatre was to be $27,000 a year. A contemporaneous historian announced that the new manager was "looking around to secure a small, but at the same time a strong company of first-class artists." So on Aug. 16, 1869, the theatre was reopened with Tom Robertson's Play, followed on Sept. 6 by Boucicault and Robertson's Dreams; on Sept. 27, Old Heads and Young Hearts; Sept. 29, London Assurance, in which as Lady Gay Spanker, Fanny Davenport, a soubrette from the Philadelphia Arch Street Theatre, came into vogue and triumph; Oct. 4, Twelfth Night, with Mrs. Scott-Siddons; Oct. 18, As You Like It; Oct. 22, King Rene's Daughter and The Love Chase; Nov. 8, Much Ado About Nothing; Nov. 15, Caste, A New Way to Pay Old Debts followed, and then Daddy Gray and Checkmate, then Wives as They Were, Maids as They Are; Dec. 9, The Irish Heiress; Dec. 11, Everybody's Friend; later Don Cæsar de Bazan, and Dec. 20, The Duke's Motto. In January, 1870, The Busy Body. Beginning Jan. 12, Olive Logan's Surf ran for one month. The Busy Body was revived, and Frou-Frou, with Agnes Ethel, kept the stage until May 24, when Goldsmith's Good-Natured Man was played for the first time in New York within fifty-two years. June 7, Fernande, with Agnes Ethel. The company then included, besides the players mentioned, Fanny Morant, Amy Ames, Clara Jennings, E. L. Davenport, George Clarke, D. H. Harkins, James Lewis, J. B. Polk, Mrs. G. H. Gilbert, George Holland, George Parkes, G. F. De Vere, and William Davidge.

The season of 1870-71 opened with Man and Wife, introducing Clara Morris. Nov. 23, Fernande, with Agnes Ethel, Fanny Davenport, Fanny Morant, and Linda Dietz; followed by The Hunchback, The Heir at Law, London Assurance, Twelfth Night, and Mr. and Mrs. Charles Mathews, in The Comical Countess and The Golden Fleece. On Dec. 21 Bronson Howard's Saratoga was produced, and ran a hundred nights. No Name, Delmonico's, An Angel, and Jezebel were presented. Mr. Daly's Horizon was offered at the Olympic Theatre in the meantime. On Sept. 5, 1871, Divorce was put on, and ran until March 18, 1872, when Frou-Frou and The Provoked Husband were put on for a week, succeeded on April 2 by Article 47, with Clara Morris, her first great success in New York. The last season of the old theatre opened on Sept. 3, 1872, with Bronson Howard's Diamonds, in which Sarah Jewett made her professional debut. Revivals of The Road to Ruin, The Belle's Stratagem, The Inconstant, The Merry Wives of Windsor, The Baroness, and A Bold Stroke for a Husband followed, and then was produced New Year's Eve, or False Shame, the last play ever enacted on that stage, the playhouse being burned on Jan. 1, 1873. The cast of False Shame showed George Clarke, D. Whiting, C. H. Rockwell, William Davidge, B. T. Ringgold, J. H. Burnett, Owen Fawcett, Clara Morris, Mrs. G. H. Gilbert, Fanny Davenport, and Nellie Mortimer.

On Jan. 21, 1873, Mr. Daly assumed the direction of the New Fifth Avenue Theatre, at 728 Broadway, upon the site of the building until recently called the Old London Street. There his company played Alixe, Divorce, False Shame, and Madeleine Morel. Then, on Dec. 3, 1873, he opened Daly's Fifth Avenue Theatre, in Twenty-eighth Street, with James Albery's play, Fortune, soon followed by W. S. Gilbert's Charity. The season of 1874-75 began with Women of the Day, followed on Feb. 17, 1875, by The Big Bononza, the first of Mr. Daly's adaptations of German farces. Our Boys was shown during this year, and on Dec. 14 Pique was presented with very great success. In the Summer of 1876 Mr. Daly took his company to San Francisco.

The American was produced on Dec. 20, and was succeeded on Jan. 15, 1877, by Lemons. On Sept. 15 Mr. Daly retired from the management of the theatre in Twenty-eighth Street and, for a brief period, directed Booth's Theatre. Joseph Jefferson appeared under his management on Oct. 29, and he conducted a revival of Under the Gaslight and two tours of his company, but meeting many discouragements, he retired from management in 1878 and went to Europe. Returning in 1879 he produced Demon Drink at the Olympic Theatre.

On Sept. 17, 1879, the present Daly's Theatre was opened. The bills of the first season included Divorce, Fernande, Wives, Man and Wife, An Arabian Night, The Royal Middy, Charity, and The Way We Live. Charles Leclercq, Ada Rehan, Estelle Clayton, Helen Blythe, and Catherine Lewis were members of the company. Edgar Fawcett's Our First Families opened the season of 1880-81 with a prologue spoken by Fanny Morant. On Nov. 9 Needles and Pins was put on, followed on Jan. 18, 1881, by the opera, Zanina, with Digby Bell and Laura Joyce in the cast. Needles and Pins was revived on Feb. 14, and on March 5 Woolson Morse's Cinderella at School was presented. This was resuscitated a few years ago by De Wolf Hopper, under the title of Dr. Syntax.

Quits began the season of 1881-82, with W. J. Le Moyne in the cast, followed on Oct. 5 by Owen Fawcett's Americans Abroad, and on Oct. 22 by Royal Youth, a restoration of a Dumas play. The Passing Regiment was presented on Nov. 10, Odette on Feb. 6, 1882, and Girovette (The Weathercock) on April 13.

The season of 1882-83 saw Merritt and Conquest's English melodrama, Mankind, followed on Oct. 11 by Arthur W. Pinero's The Squire. On Nov. 25 Our English Friend opened; on Jan. 13, She Would and She Wouldn't; on Feb. 2, Serge Panine, and on Feb. 24, 7-20-8, a prodigious success. In the Summer of 1883 the company went again to California. Dollars and Sense was the initial bill of the season of 1883-84, followed on Dec. 5 by Pinero's Boys and Girls; then by a revival of 7-20-8, and then The Country Girl. Red Letter Nights was presented on March 12, and ran out the season.

A Wooden Spoon opened on Oct. 7, 1884, and was succeeded on Nov. 15 by Pinero's Lords and Commons; on Nov. 25, by Love on Crutches; on Feb. 25, 1885, by The Recruiting Officer; on March 4, A Night Off; on April 21, Denise, with Clara Morris. Pinero's The Magistrate began the season of 1885-'86, on Oct. 7; A Night Off was revived on Dec. 7, and the Merry Wives of Windsor on Jan. 18, 1886. A Wet Blanket, The Country Girl, and Nancy and Co. completed the season.

On Oct. 6, 1886, After Business Hours was produced. Love in Harness was offered on Nov. 16, and on Jan. 18, 1887, The Taming of the Shrew was revived with Ada Rehan as Katherine, a performance regarded by many as the greatest achievement in Mr. Daly's career. The season of 1887-'88 was opened with Pinero's Dandy Dick, succeeded by the Railroad of Love on Nov. 2, and on Jan. 31, 1888, by a revival of A Midsummer Night's Dream.

In 1884, Mr. Daly took his company to England and the European Continent, commencing the series of foreign trips that continued for ten years, and that brought about in 1893 the opening of Daly's Theatre, Leicester Square, London.

The season of 1888-'89 was opened with The Lottery of Love, on Oct. 9, 1888, followed on Oct. 30, by Justin McCarthy's The Wife of Socrates; on Dec. 4, by 7-20-8; on Dec. 11, by She Would and She Wouldn't; on Dec. 18, by Needles and Pins; on Dec. 26, by The Critic; on Jan. 8, 1889, by The Inconstant; on Jan. 15, by Dollars and Sense; on Jan. 29, by The Country Girl; on Feb. 5, by An International Match; on March 7, by The Taming of the Shrew; on March 27, by Samson and Delilah.

The Golden Widow began on Oct. 2, 1889, the season of 1889-'90, followed, Oct. 22, by The Great Unknown; Dec. 3, The Passing Regiment; Dec. 10, A Night Off; Dec. 17, As You Like It; Jan. 7, 1890, The Railroad of Love; Jan. 21, Dollars and Sense; Jan. 28, She Would and She Wouldn't; Feb. 4, The Taming of the Shrew; Feb. 11, The Country Girl; Feb. 12, A Priceless Paragon, by Harry Paulton; Feb. 25, M. F. Egan's adaptation of François Coppée's The Prayer; March 5, A Midsummer Night's Dream; March 26, An Arabian Night

Jerome K. Jerome's New Lamps for Old began the season of 1890-'91 on Oct. 7, followed Oct. 28 by The Last Word; Jan. 20, The School for Scandal; March 3, The Prodigal Son; March 9, A Night Off; March 28, Love's Labor's Lost; April 11, The Railroad of Love.

The season of 1891-'92 opened on Nov. 25 with a revival of The Taming of the Shrew. On Dec. 9, The Last Word was again seen; on Dec. 22, As You Like It; on Jan. 12, Pinero's The Cabinet Minister; on Jan. 19, Nancy and Co; Feb. 9, Love in Tandem; March 17, Lord Alfred Tennyson's The Foresters; April 23, As You Like It and A Woman's Won't.

Little Miss Million was the first offering of the season of 1892-'93, opening on Oct. 15. On Nov. 10, A Test Case followed; Nov. 29, The Hunchback; Dec. 20, As You Like It; Jan. 3, 1893, Clo Graves' The Knave, with The Belle's Stratagem; Jan. 17, The School for Scandal; Jan. 24, The Foresters; Feb. 7, The Taming of the Shrew; Feb. 21, Twelfth Night.

The season of 1893-'94 was spent abroad, chiefly at Daly's Theatre, Leicester Square, London, then occupied for the first time. On Dec. 4, 1894, the company returned to the New York theatre, opening on that date in Twelfth Night, followed on Dec. 15, by Love on Crutches; Dec. 27, The Taming of the Shrew; Jan. 14, 1895, The Railroad of Love; Jan. 15, Heart of Ruby, by Justin McCarthy, from the French of Judith Gautier; Jan. 31, The Orient Express, by F. C. Burnand, from the German; and A Tragedy Rehearsal; Feb. 25, The Two Gentlemen of Verona; March 19, Nancy & Co.; March 28, A Bundle of Lies; April 5, The Honeymoon; April 13, A Midsummer Night's Dream.

The season of 1895-'96 saw a revival of The School for Scandal on Nov. 26; succeeded on Dec. 10 by The Transit of Leo; Dec. 25, Twelfth Night; Jan. 7, 1896, Sydney Rosenfeld's adaptation, The Two Escutcheons; Jan. 28, The Countess Gucki.

The next season, 1896-'97, was begun on Sept. 9, with The Geisha. As You Like It followed on Nov. 23; Nov. 30, London Assurance; Dec. 14, The School for Scandal; Dec. 23, Much Ado About Nothing; Feb. 8, 1897, The Magistrate; March 12, Meg Merrillies, adapted by Robert W. Chambers from Sir Walter Scott's "Guy Mannering;" March 23, The Wonder; April 6, The Tempest; April 26, The Circus Girl.

The season of 1897-'98 opened on Nov. 8, with a revival of The Geisha, replaced on Nov. 30 by The Taming of the Shrew; Dec. 7, Number Nine, by F. C. Burnand, from the German; Dec. 27, The Geisha; Jan. 3, 1898, As You Like It; Jan. 11, The Merry Wives of Windsor; Jan. 25, Twelfth Night; Feb. 1, The Country Girl and Sydney Rosenfeld's adaptation, The Subtleties of Jealousy; Feb. 17, Li-li-Tse, by Wolfgang Kirchback; March 15, The School for Scandal; March 28, The Geisha; April 11, The Taming of the Shrew; April 12, The Country Girl; April 13, As You Like It; April 15, La Poupée; May 2, The Circus Girl.

The season just past was begun at Daly's Theatre on Aug. 25, 1898, with the initial American production of A Runaway Girl, succeeded on Nov. 19 by The Merchant of Venice; Jan. 3, 1899, Madame Sans Gene; Jan. 16, The School for Scandal; Jan. 23, The Taming of the Shrew; Feb. 9, The Great Ruby. During the preliminary Autumn tour of his dramatic company, Mr. Daly had presented a version of Cyrano de Bergerac in several other cities.

The foregoing schedules may serve to show in a measure the tremendous managerial labors of Mr. Daly. The record applies only to his theatre in New York and to his own productions in that theatre. At such times as his own company was abroad, or traveling on this continent, Daly's Theatre was occupied frequently by distinguished stars or given over to new productions by other managers. Sol Smith Russell was seen there, so was James A. Herne, Mrs. Potter and Kyrle Bellew, and others, and Daly's stage knew the first American performance of The Gaiety Girl, as well as the unappreciated but exquisite pantomine, L'Enfant Prodigue, presented by Mlle. Pilar-Morin and a French company.

Daly's Theatre, London, has enjoyed a record of almost unbroken prosperity, and the manager's enterprises comprised, beside the two theatres, his dramatic and his musical companies here, and the control of a goodly share of the season's time at the Fifth Avenue Theatre. In England, the tours of his dramatic company were more than successful, and were awaited with utmost interest by the best classes of British theatregoers, who ranked the American manager's productions with those of Sir Henry Irving. An especially

(*Continued on page* 10.)

ACTORS' FUND OF AMERICA.

Eighteenth Annual Meeting at the Madison Square Theatre.

The Great Charity of the American Stage in a Prosperous Condition—Increase in Its Assets—As Generous and General as Ever in Its Benefactions — President Aldrich Unanimously Re-elected — New Trustees Chosen to Fill Vacancies—Address of the President and Reports of the Secretary and Treasurer—Various Topics Discussed.

The eighteenth annual meeting of the Actors' Fund of America was held last Tuesday morning, June 6, at the Madison Square Theatre, President Louis Aldrich presiding. Nearly ninety members were in attendance in spite of the suffocating heat of the day.

When the President had called the meeting to order, the proceedings were begun by Assistant Secretary Adolph Bernard, who read the minutes of the preceding regular meeting, which were duly approved. These minutes set forth the fact that Dec. 20, 1898, had been selected as the date for a special meeting at the rooms of the Fund, to consider the question of the establishment of a sanitarium and to change the time of the annual meeting from June to May. The President announced that, upon the date of this special meeting, a quorum had not been present, and that therefore no action had been accomplished in the matters for which the meeting had been called.

The annual report of Secretary Edwin Knowles was then read by Assistant Secretary Bernard, Mr. Knowles being absent because of illness.

The Secretary's Annual Report.

June 6, 1899.

Disbursements from June 7, 1898, to June 6, 1899.

Total expenditure, as per requisition..		$32,772.77
Paid for relief, burials, medicines, physicians' expenses, care of and alterations in the Actors' Fund plot, headstones, &c., &c.	$25,549.50	
Rent	1,800.00	
Salaries	3,907.00	
Auditing accounts	100.00	
Benefit expenses	557.81	
Printing	138.93	
Subscriptions	20.00	
General expenses, including repairs, postage, ice, gas, telephone service, &c.	899.53	
Total		$32,772.77

Receipts from June 7, 1898, to June 6, 1899.

Balance from last account.	$86.16	
Membership dues	1,822.00	
Unused appropriation	634.85	
Life memberships	200.00	
Ten cent tax	443.40	
Money returned	288.05	
Benefit account	6,388.24	
Interest account	6,615.69	
Reduction of mortgage	5,000.00	
Theatrical license appropriation	11,017.95	
Sale of meal tickets	7.50	
Donations and bequests	600.00	
Total		$33,103.84
Paid to Treasurer		33,048.68
Balance cash on hand, June 5, 1899.		$55.16

The President stated that the matters referred to having been audited by the official auditor, Mr. Waud, of the firm of Waud, Edmunds and Burton, the report in the absence of any objections would be placed on file. It was so ordered.

The Treasurer's annual report for the year ending June 6, 1899, was read by the Treasurer, as follows:

The Treasurer's Annual Report.

Ending June 6, 1899.

June 1, 1898—		
Balance cash on hand		$18,702.51
Interest on mortgages and money invested	$6,615.69	
Benefits, various times and places	5,102.36	
Ten cent tax	443.40	
Membership dues	1,854.00	
Life memberships	200.00	
Donations—		
Agnes Ethel	$500.	
Swineburne	75.	
Donation	25.	
	600.00	
Money returned	287.60	
Unused appropriations	634.30	
Aldrich plan	1,285.88	
N. Y. City share theatrical license	11,017.95	
Anna C. Foster, account mortgage	5,000.00	
Sale meal ticket	7.00	
		$33,048.68
		$51,751.19
Expenditures June 1, 1898, to June 1, 1899	32,772.90	
		$32,772.90
		$18,978.29
Cash balance, Bank of Metropolis	$12,289.11	
Cash balance, United States Trust Company	6,689.18	
	$18,978.29	$18,978.29
Cash balance on hand	$18,978.29	
Cash invested in bond and mortgage	85,000.00	
Cash invested in United States Government Bonds.	78,300.00	
		$182,278.29

The $14,750 paid for burial lots in Evergreens Cemetery I do not consider as assets, and therefore do not report it as such. Respectfully submitted, ANDREW A. MCCORMICK, Treasurer.

The above statement agrees with the secretary's report. The cash on hand, $18,978.29, agrees with the amount as shown by the bank books. D. J. EDMONDS, C. P. A.
45 EXCHANGE PLACE, NEW YORK.
June 5, 1899.

The President stated that the Treasurer's report had also been audited by the official auditor, Mr. Waud, and it was placed on file.

President Aldrich's Address.

President Louis Aldrich delivered his annual address as follows:

Ladies and Gentlemen, Members of the Actors' Fund of America:

As your President I am called up for the second time to tell you of that which you may find of interest regarding the past, and make, if possible, some practical suggestions for the future.

The past can best be understood by a careful examination of our Secretary's and Treasurer's reports, which will show that while our never-ending charity expenses for the past year have involved about the usual outlay, our receipts from all sources have been such as to give a slight increase in our assets. This you will best understand by deducting $14,750, given last year as value for cemetery lots, which the Treasurer now correctly places at a sentimental value only. This leaves $181,865 as our assets on June 7, 1898, and to-day they are $182,278.29, an increase of $413.29, very small, but still an increase, and so we are correspondingly happy.

The Dickens proverb, "Income, one pound one shilling; expenses, one pound—happiness! Income, one pound; expenses, one pound one shilling—misery!" can safely be applied to the finances of the Actors' Fund.

But that this association may live as long as the theatrical profession of America exists, and do something more than care for the unfortunates, it is absolutely necessary that we should increase our resources to a much greater extent than we are now doing. For, certainly, the day should come, and soon, when the Actors' Fund can be made a source of protective investment for the steady and provident of our guild; that is, when some of the plans which are presented annually shall be adopted and carried out, so that self-respecting men and women of our profesion may have either an annuity or a home in old age and helplessness; not as a charity, but as a *right*, in return for what they have steadily contributed by money paid or professional services rendered, or both.

I confess to a feeling of despair at times, when plan after plan is discussed at our annual meetings, enthusiastically applauded and committees thereon appointed, only to have the subject drop out of sight.

And this unfortunate state of affairs is caused mainly by the indifference and neglect of many of our best actors, who, being in prosperous engagements at the time, think little of their own future, and thus cannot be expected to care for the systematized relief of their brother professionals.

At the June meeting of 1897 I again presented the annuity plan, which at our previous meeting of 1896 I had been authorized, with a committee, to put in practical shape.

After much consultation and figuring with different annuity associations personally, I laid before the meeting the proposition of the New York Life Insurance Company as one which might meet our requirements if diligently taken up.

It was received with favor, and, after discussion (as I was elected President), a new committee was duly appointed to take charge of the matter. And that's the last we ever heard of that!

Last year the proposition of an Actors' Fund Sanitarium was submitted, and your President was instructed to appoint a committee to consider that subject and report at a special meeting of the association called for December 20, 1898, then, if possible, to take definite action. December 20 came, the Board of Trustees' committee, which carefully prepared an elaborate and exhaustive report, giving all sides and thoughts as to the wisdom of the proposition, were on hand, and so were just five members of the Fund, who, with nine of our Trustees present, made fourteen in all. As the by-laws declare that thirty members shall constitute a quorum your President was forced to adjourn the meeting without action.

Again: You were informed last year that having communicated with 170 prosperous stars and managers, I had been able to add thirty-nine life members to our list, increasing our assets $1,950, as well as making our life membership the largest in our history.

This was received with so much favor and generous applause that a resolution was presented by one of our enthusiasts that a membership committee should be appointed by the President from the ranks of the association to do missionary work and swell the list of annual as well as the list of life members. A committee of seven, representing all branches of the profession, was appointed, with the maker of the resolution as chairman, and directed to go to work. But from inside knowledge of what has been done I fail to discover the least additional membership brought about by said committee.

Yet with all these discouragements the Fund has kept on in its regular work of caring for the impoverished sick and burying the destitute dead, as well as providing, in the most practical way, for those in destitution or absolute poverty. So well has this sacred duty been attended to that it has won from the New York State Board of Charities unqualified approval, not alone for its thoroughness, but for the very small cost with which the charity work is carried out.

Referring again to our financial statements, you will see that eighty per cent. of our expenditures is in direct aid for the suffering ones of our profession—the sick, the dying and the dead.

There are but five salaried positions in the Actors' Fund: the Assistant Secretary, who is really the executive employe, carrying out the work as directed by our honorary officers; the Visiting Agent, whose duties you can judge by his title; the clerk, and the office boy. These, together with one principal physician, who receives a small stipend for necessary expenses, constitute our entire salary list for the distribution of relief all over the country, their total remuneration being less than $80 per week. We can confidently assume that no other incorporated organization dispenses its charity at such small proportionate cost.

This year the Board of Estimate and Apportionment of New York City has awarded us out of the Theatrical License money $14,975. It is a gratification to know that this is by nearly $2,000 the largest sum that Board has ever voted us. I take this as a proof of how well the Actors' Fund's manner of giving relief is recognized by those in authority in our city and State.

And yet there are no positive set rules for the work of our Executive Committee. Some years ago the gentleman who preceded me as president was asked at an annual meeting just how and by what rules our aid was distributed. The questioning member was referred to me for an answer. I replied that we thought it best, in cases of reported sickness or destitution, that nine guilty ones should impose rather than that one innocent person should suffer. So without fixed rules we simply try to aid quickly and practically.

But, my friends, this may, and I fear does, at times go too far.

That organized charity provokes mendicancy is a sad fact; so the longer and better the Actors' Fund becomes known the greater the audacity of the incurable, intemperate or lazy mendicant. And while we have, year after year, systematized our manner of giving relief and comfort to those who have the slightest right to ask it, we are confronted by the problem that the number of those who would simply use this charity as a means of enabling them to indulge in idleness or dissipation constantly increases. We can scarcely avoid being imposed upon at times, called as we are to send aid all over the country. And I assure you the most sensible and needed charity is provided—hospitals or burials, food, fuel, clothing, railroad tickets, medical, legal and surgical aid, and even artificial limbs to those who claim to be in need of any one or more of the various things mentioned.

So we go on, perhaps not inquiring as much as we ought, remembering only Bassanio's appeal "to do a great right, do a little wrong." But we must have a care or I fear before long we shall be doing a great wrong simply to do a little right. Certainly the lines should be drawn to stop rendering assistance to those dissipated ne'er-do-wells who, having been aided by the Fund again and again, times out of mind, make no effort for themselves, but come back crying for "more, more!" and when their last application is denied they go out upon the highways and byways and abuse the very hand (the Actors' Fund) that has fed and so kindly cared for them.

For my part I desire to say that I must and will withdraw from active participation in the work of this association whenever it becomes apparent that we are simply an encouragement for improvidence and idleness.

While it is the correct thing for our charity to shut its eyes to the faults of those who come in trouble, and even give, as we do, to those in sickness and distress whom we know positively have brought it all on themselves, we should insist that in order to be able to aid the really deserving the time has come for us to stop caring so much for the never-reforming drunkards who hang for years on the skirts of the theatrical profession at large. But, my friends, on all decisions involving true charity I feel sure that our Executive Committee would be greatly aided in its work if we could but arouse interest in the minds of our actors and actresses who are engaged in our most prominent dramatic companies. If they would only become members, and would attend just once a year at our annual meeting and keep their dues paid, what a change would come over the spirit of the Actors' Fund! But it seems impossible to bring this about. At times, by personal solicitation, I have succeeded in persuading as many as four hundred of such actors and actresses to become members, only to find over ninety per cent. of them dropped out again the following year through the neglect of sending their annual dues of $2. Yes, it must be neglect; for certainly none of them would miss so small a sum given to a charity for which they entertain the greatest respect. Or, if there are some who lack this respect, I think it would very soon change their views if we could but get them to realize the work constantly done by this association, or could they hear now that from June 3, 1898, to June 3, 1899, our books show there have been 779 applications made to the Actors' Fund which were favorably acted upon during the period named. Of these 432 were actors and actresses of the dramatic and operatic stage, 163 actors and actresses of the vaudeville and variety stage, 43 managers, agents and treasurers, 32 chorus and ballet, 31 negro minstrels, 14 circus performers, 15 stage mechanics, carpenters and propertymen, 3 stage-managers, 3 vaudeville agents, 7 dancers and ballet masters, 15 musicians, 5 scenic artists, and 16 costumers and wardrobe people. Of these 647 were given outside relief and 132 were hospital cases. Twelve thousand two hundred and sixty-eight is the total number of days paid for in hospitals and institutions, while 12,304 days' relief were furnished outside of such institutions during the year. Besides, 548 prescriptions were filled and furnished in New York city alone at the Actors' Fund drug store.

I must also call your attention again to the low percentage of those aided who were members of the Actors' Fund, for out of these 779 persons only forty-one were members with dues paid. Think of it! A little over five per cent.! But, as so often said, unlike all other theatrical organizations, the Actors' Fund is a charity, not asking if the sufferers are in good standing or even if they have ever been members, but aiding the sick and destitute without regard to age, sex, religion, nationality or previous condition; only asking if they make their living by the giving of amusements.

The number of persons buried by the Fund during the year was sixty-two. Of these 42 were interred in New York and Brooklyn, in Philadelphia 5, in Chicago 2, in Montclair, N. J., 1, in Lancaster, Pa., 1, in Sheffield, Mass., 1, in Omaha 1, in Richmond, Va., 1, in San Francisco 1, in Johnstown, N. Y., 1, in San Antonio 1, in Nashville, Tenn., 2, in Albany, N. Y., 1, in Buffalo, N. Y., 1, and in Butler, Pa., 1. Of the forty-two burials in New York twenty-four were in the Actors' Fund plot at Evergreens, adding just so many more men and women to those already sleeping in that theatrical city of the dead carefully guarded under the direction of our Cemetery Committee, who have just obtained from our Board authority to increase the annual amount expended there for the care of the plot, so as to make the place more attractive than it now is and a reminder to all "that the poor player who struts and frets his hour upon the stage and then is heard no more" is no longer at his death left to chance charity, but is conveyed with proper care to his last resting place, the burial plot in Evergreens Cemetery of the Actors' Fund of America.

As in previous years, I desire to express the appreciation we feel for the loving thoughtfulness of those kind-hearted actresses who on Decoration Day again with flowers have strewn the graves of our dead comrades. This was done, as it has been done for some years past, under the direction of a committee of the Professional Woman's League.

At this date there are forty-two permanent beneficiaries in our charge for life. The care of these unfortunates involves an expenditure of about $13,000 annually. I must call your attention to the fact that this is one of the dangers that, unless provided for in time, may make the Fund useless for the purposes for which it was originally founded: that is, emergency relief for the sick, suffering, dying and the dead. For if the permanent cases should be increased, say, about thirty more, the care of such becoming a fixed charge upon our resources, with necessary expenses, would use up not alone all our annual income, but would trench upon our invested capital and leave us without means for our other earnest purposes. This is a subject which hereafter should be carefully considered by our Executive Committee and Board of Trustees, for in the past permanent charges have come upon the Fund through the importunities of relatives (who could not or would not provide for their helpless or aged ones), and cases have been taken on assurance that they would be temporary, only for us to discover that the very nearest of blood abandoned them, and they were left a life charge on the Actors' Fund. Though at present there are several in our permanent charge which our by-laws, broad as they are, would justify us in rejecting, now that we have them we must continue to provide for them, feeling how sad, friendless and helpless they would be without our aid.

Having finished with our expenditures, let me briefly review the facts of our income for the year. First and foremost I take pleasure in mentioning that last Christmas Agnes Ethel, for the second time, sent $500 as her regular donation, which she intends to give annually as long as she lives. This association can but express its sincere thanks to this retired actress, who, remembering most pleasantly the profession she once adorned, feels it her duty to thus aid so kindly this, the acknowledged head of theatrical charity. May her good example have such an effect that in time to come we shall be able to say "there are others."

This year we have had four regular benefits, one more than last year. Two of these benefits were distinct successes and two, I regret to say, comparative failures. The first, at the Broadway Theatre, netted $1,623.13, and the next, a most successful one at the Fifth Avenue, gave us, clear of expenses, $2,205.17. The only benefit given to the Fund outside of New York city was at the Academy of Music, Philadelphia, which netted but $166.72, and the fourth was the vaudeville benefit in this city, which was most unfortunate, although a fine variety bill was presented, in clearing only $220.93 for the Fund. So that the net profits from benefits proper for the year was $4,516.15. Please understand, ladies and gentlemen, I give the net, not the gross results.

At our last annual meeting I told you of the dawn of a hope for the increase of the revenues of the Fund by the reviving of what our Board of Trustees had called "the Aldrich Percentage Plan;" that is, the giving to the Fund of twelve and one-half per cent. of the gross receipts of all benefits for which professionals volunteer or managers give their theatres without charge. Finding when I last addressed you that 63 managers and 193 of our leading actors and actresses had signed the agreement which pledged them to adhere to this, I was enthusiastic enough to declare that the Fund would need but little additional income, certainly none from benefits, if this plan were firmly lived up to. Well, my friends, a year has passed and a few have certainly adhered to their signed pledge, with the result of bringing in to us $1,182.03 clear of all expenses or charge. This item added to our benefit returns makes the net amount $5,698.73 received from all benefit sources.

Now $1,182.03 is not very much toward what we really should obtain from this "Aldrich Percentage Plan," but it is something, and representing as it does $9,456.24 gross receipts of outside benefits, I feel encouraged, all things considered, for I still confidently hope that our managers and actors can be made to see not only how much good they can do for this charity by adhering to this simple measure, but also learn that it is a good thing for their own protection, as once they sign the pledge and abide by it it would save them from being called on as they are to give their services gratuitously for all sorts of purposes, some of which are not deserving of the sympathy and help the applicants therefor so boldly solicit. From the 10-cent tax on free passes, I regret to say, we have received but $443.40. This most excellent way of getting funds for us seems to be gradually falling into disuse, which is very much to be regretted.

It is almost useless to make recommendations to the full association, for as we meet only once a year, no matter how enthusiastically any proposition is received, experience shows that by the time the next annual meeting comes around it is dropped into oblivion; but I will suggest that as the power of the Board of Trustees is best obtained from the consent of the governed, if you, as members, can devise or think of any practical measure that would tend to make the Actors' Fund more of a benefit (as I have indicated) for the provident, the steady and the hard working members of our profession, as well as furnish relief for the old and infirm who have so little to hope for, I trust you will present such views in proper form, with the understanding that they are to be considered by the incoming Board of Trustees and its officers, giving them the power to act favorably or unfavorably as their judgment may deem best; you to be called together in special meeting to take action on any radical step they may wish to adopt, for alteration of our by-laws may become necessary in order to carry out your purposes, suggested and approved.

This reminds me that our by-laws sadly need revising and amending, as they contradict each other on most important points. I cannot take up time in discussing now the alterations needed, but prefer to wait until some subject arises where the necessity for these changes can be made clear, to check specific evils which exist and often appear at meetings of our Executive Committee or Board of Trustees.

Our membership list shows that 755 have paid their annual dues to the Fund. Three life members have been added to our list since the last annual report. They are Sydney Cowell, F. F. Proctor, and Mrs. John Wood. The life membership, omitting those who have passed away, is now 118, but it should be much larger, if all our prosperous artists (stars and stock) could be made to see that it is their duty to purchase life memberships in the Actors' Fund.

Ladies and gentlemen, at each annual meeting it is our custom to chronicle the names of those well-known professionals, friends of the Fund, who have passed away and whose loss is sincerely deplored. The "grim reaper" has been busy during the year just ended, especially among those whose names have been identified with our stage for many decades, and who were most dear to us by personal acquaintance and by their interested connection with the Actors' Fund. I cannot speak separately of them to-day, hardly knowing with whom to begin. It is with sadness that we think of the bright ones who, in the brief twelve months just passed, have gone to that "bourne from whence no traveler returns:" Rachel Johnson Macauley, Elizabeth Ponisi, Clara Fischer Maeder, Charles W. Couldock, William F. Burroughs, Fanny Davenport, William Davidge, Sara Jewett. All of these shed luster in their day upon the dramatic stage of America and were old friends, the loss of whom this association most deeply deplores. While with sorrow we speak of them, we can at least find consolation in the fact that the final end of each of these distinguished ones of our profession was calm and peaceful, and now, after life's fitful fever, they sleep well.

I cannot close this report without once more appealing most strongly to you, our faithful members, to use your utmost endeavors during the coming year to bring into our membership and earnest interest the very many actors and actresses of our dramatic stage in good engagements who strangely neglect doing anything to aid us in this work, which should appeal to the hearts of all theatrical people. Go to them, entreat them to join and remain permanent

members. I think the majority of them would, if properly approached. Tell them it is their duty, and if some should resist that it can be of no possible advantage to them individually (they being in good engagements and in the "swim," as it were), and no question why they should do this, answer in the words of Portia to Shylock: "'Tis good you do so much for charity." and how can any one connected with the dramatic stage do better charity than by assisting the best and most unselfish organization ever started by the theatrical profession at large, the Actors' Fund of America?

The Nominations.

Theodore Bromley, chairman of the Nominating Committee, then made his report as follows:

Mr. Chairman and Ladies and Gentlemen:

The Nominating Committee has directed me as chairman to place before you the names of the gentlemen whom they have selected as candidates for offices of the Actors' Fund for the coming year. The retiring Trustees are A. M. Palmer, Antonio Pastor, William E. Sinn, Augustus Pitou, T. Henry French, and Roland Reed. There are two vacancies, caused by the resignations of Charles Frohman and Charles H. Hoyt. Mr. Hoyt's resignation was caused entirely by the state of his health, and now that he is a well man I am glad to see him here to-day. I know we should all be glad to welcome him back to the Board of Trustees again. Mr. French wishes to retire for business reasons, which he has explained to the committee, and so we have omitted him.

The gentlemen whom we have nominated for members of the Board of Trustees for the next two years are A. M. Palmer, William E. Sinn, Augustus Pitou, Charles H. Hoyt, Roland Reed, Augustin Daly, Milton Nobles, and Harry Harwood. The Treasurer for the past year, Andrew A. McCormick, we have renominated for the same office. We have also renominated Edwin Knowles as Secretary. Both of these gentlemen have given their time and services generously to the Fund in the past.

Frank W. Sanger, who is now First Vice-President, wishes to retire, as he finds that his various business interests will not allow him to devote the necessary time and attention to the Fund. So we have nominated John Drew as First Vice-President, who is now Second Vice-President, moving him up one number. We have nominated Antonio Pastor for the office of Second Vice-President. I do not think I need to say much about Mr. Pastor. We all know him and we all love him, and we are all going to vote for him.

The presidency of this Fund is a very important office, and it is a very important matter to the Fund to have the right man in that office. Louis Aldrich, who is now the President of the Fund, expressed a desire to the committee to retire, as he found that the very arduous duties were a great tax upon his health, and he was also a little sensitive at having filled the office for some time already. However, the committee was unanimous in pressing the matter upon him, and that it was his positive duty to remain in his present post, and he finally consented to have his name presented again. It is not my province nor intention to throw bouquets at Mr. Aldrich, but I once occupied the position of Assistant Secretary to the Fund and I know something of the work of the institution, and I do not know of a man anywhere who is so conversant with all the details or who takes as great an interest in carrying them out, and for the welfare not only of the Fund, but of individual actors, we are glad to be permitted to place his name for nomination again.

I will read the entire list we have nominated for your approval. It is in all your hands, of course, for your action:

For President, Louis Aldrich; for First Vice-President, John Drew; for Second Vice-President, Antonio Pastor; for Treasurer, Andrew A. McCormick; for Secretary, Edwin Knowles; for Trustees for two years, A. M. Palmer, William E. Sinn, Augustus Pitou, Charles H. Hoyt, Roland Reed, Augustin Daly, Milton Nobles, and Harry Harwood.

Your committee has but one object in view in presenting these names, and that is the welfare of the Actors' Fund of America.

THE PRESIDENT: I would like to call your attention to a little matter, so that no mistakes will be made. Last year people were voted for who were not members and never have been—I do not like to mention names. Again, sometimes, people are voted for as Trustees who are already Trustees. For instance, Mr. Fiske, Mr. Brady, Francis Wilson, De Wolf Hopper, and Frank G. Cotter, etc., are holdovers, and all votes for them are therefore thrown away. They will be Trustees for one year more. It now becomes my duty to appoint judges and tellers. I appoint Howard Kyle to act as judge of election. I call upon H. D. Byers, Palmer Collins, W. C. Andrews, and Neil Grey.

WILLIAM A. BRADY: If it is in order, Mr. President, I would like to suggest the name of a gentleman for the Board of Trustees, a new nomination.

THE PRESIDENT: You have a right to vote for whom you please, but it would be well to make nominations of any one for whom you may desire to vote.

MR. BRADY: I wish to call the attention of the members of the Fund to one or two facts. If the ladies and gentlemen listened attentively to the President's report they will have noted that nearly one-half of the benefits of this Fund were given to the vaudeville profession: that a percentage of the benefits of this Fund goes to the minstrel profession and another percentage to the circus profession. You will also notice, if you look over the names of the Board of Trustees, that the Board has not enough of a representation from these different elements, considering the benefits they receive. The circus profession has no representation, the minstrel profession has no representation, and therefore I desire to suggest that it would be a good idea for you to consider this, and that the vaudeville profession should be represented more strongly in your offices. The hardest working member of the Board at present, outside of the President, who is there always, is Mr. Pastor. He is present at every meeting of the Executive Committee, rain or shine, and I think if you would look over the list of prominent vaudeville managers through the country you might pick out another man who would be as valuable as Mr. Pastor. In regard to this I wish to state that I suggested before that for the first time in the history of this Fund a vaudeville benefit be given entirely by the vaudeville profession, and it was taken up and Mr. Pastor was appointed chairman, and the managers were called into cooperation, and Mr. Keith, Messrs. Weber and Fields, and Koster and Bial were made a committee and the matter was put through in an energetic manner. The result was that the receipts of that benefit were nearly $3,000, exceeding the benefit given at the Knickerbocker Theatre, in which were all the great legitimate artists, by nearly $900. Everybody was brought into that. I believe the reason it was not repeated was that the vaudeville people themselves think they are entitled to more representation. In fact several of the prominent vaudeville managers have said as much to me, and I now desire to nominate a man on the Board of Trustees who will help the Fund and who will do enough for this Fund to realize many thousands of dollars during the coming year. I refer to Mr. Weber, of Weber and Fields. He is a leading vaudeville man. He does not know that the suggestion is being made, and I do not know whether he will accept or not, but I can almost assure you that he will if you will elect him. He controls half a dozen companies, and probably the best vaudeville organization in America. I think it would be well to select Mr. Bailey, one of the Ringling Brothers, Mr. Forepaugh, or any representative man in the circus profession who will come in and be a member, and perhaps he will give you a benefit during the circus season; I don't know. I take the liberty of suggesting the election of Mr. Weber as a member of the Board of Trustees.

THE PRESIDENT: You have not exceeded your right at all in nominating Mr. Weber.

The judge of elections, Howard Kyle, took his seat.

JOSEPH KEEFE: I move that the Assistant Secretary be instructed to cast one ballot for Louis Aldrich as President of the Actors' Fund of America.

The motion was seconded and carried unanimously.

Various Topics Discussed.

THE PRESIDENT: We will now proceed with the regular business of the meeting.

The Secretary stated that there was nothing to place before the meeting.

MRS. LOUISA ELDRIDGE: You spoke of the Membership Committee dying out, or doing nothing.

THE PRESIDENT: We have a Membership Committee of our own. You mean the committee of which Mr. Armstrong is chairman?

MRS. ELDRIDGE: Yes. I can only say that I think I succeeded in getting four or five members, and another has promised to join the first of next month. I did all I could, but it doesn't seem to be much. But I do not intend to stop on account of that. They do not seem to come. In regard to the Actors' Fund plot in the Evergreens Cemetery, I was over there on Tuesday and found so many new graves, and the place is filling up so fast, that it looks to me as though in a very few years we will not have a spot in which to bury any one, and that it is about time to look out for more ground.

THE PRESIDENT: That action has been already taken. There is still room. There is room for 500 more, I believe, and we bury there only about twenty a year.

MRS. ELDRIDGE: I don't want to be crowded out of a good place!

THE PRESIDENT: Mr. Pastor suggests that he is one of the Cemetery Committee and that he will hold a special place for you.

LOUISE MULDENER: What about cremation?

THE PRESIDENT: We have nothing to do with that. Every one is buried according to what is required. A person who is a Catholic is buried as a Catholic, and so on. We have no authority to cremate. Some relatives might object to it. But we have sometimes to do with a great many strange things. We try to have all buried by clergymen of their own faith, if we can find out what it is, but often we cannot.

MR. BRADY: I desire to say a few words for the good of the Fund. I believe that the President in his report overlooked one important thing, and I think it is a condition of fact that the actors—the members of this association—should be aware of. It is a condition that exists, and my policy in the world has always been to face any condition that exists. At the first meeting of the present Board of Trustees several gentlemen who belonged to what is termed the "syndicate" resigned: Charles Frohman, Dan Frohman, and Al. Hayman, and now Frank W. Sanger.

FRANK G. COTTER: Mr. Sanger has not resigned; his term has expired.

MR. BRADY: Their resignations were refused, rather, laid over for one meeting, and I believe at that meeting the resignations were accepted. I am not here to take part in any dispute that might exist between any gentlemen in the profession. I am simply speaking in the interests of the Actors' Fund. One or two of the gentlemen I have not spoken to for five years, but that makes no difference to me as far as the Actors' Fund is concerned. But you want to face a condition of affairs. These gentlemen control the theatrical business. It is a condition of affairs that exists—whether it be good or bad, that is not for us to discuss, but it exists—and those gentlemen are not going to try to help the Actors' Fund under the present condition of affairs. They are growing stronger and stronger every day. I know it, for I have to deal with them every day. I deal with them and they treat me fairly. I have no objection to make to the condition of affairs from a business standpoint, but I have an objection to make otherwise to the condition of affairs that is existing at the present moment, and I think it is the business of the members of this association to take some means as an association to meet this condition. I may be an enthusiast, and you may say that I attend one meeting out of six, but I will attend any meeting to which I may be called. But if necessary call a special meeting and get everybody here who is interested in the Actors' Fund and discuss it, for there lies the rock the Actors' Fund is going to split on if you don't take means to stop the present condition of affairs. These gentlemen will not allow a theatre of theirs to be used for the Actors' Fund. They control, or will control, all the great stars of this country, and will not allow one of them to appear for the Actors' Fund. You have to stand face to face with that. And so what are you going to do about it? Another point. The President told you about this $6,000, all of which, with the exception of $800, came from New York city; and this $14,000 came from theatrical licenses. Now, why should New York city alone support the Fund? Now, why is there not a benefit for other cities? Boston is ready, why not Boston? Why not Philadelphia? Why not Chicago, and St. Louis, and St. Paul, and Minneapolis, etc.? You can have them there. The reason is you do not go about it and do it. I brought it up at the last meeting of Trustees. The person to do this should be a salaried man, a salaried manager, to travel from city to city and take care of all correspondence, and be in active control of the matter of getting up these benefits, and he should have nothing to do from first of June to the first of June but run Actors' Fund benefits. Boston, Chicago, St. Louis, and other cities are good for benefits if worked, both in the vaudeville and legitimate, if there was some one to push the matter. There should be a man to do as Mr. Aldrich did when he went through the country and got up these benefits. There should be a salaried man charged with the benefits of this Fund, and if there is we can raise $25,000 instead of $6,000 a year. Now the President may say this is one of the yearly suggestions which is made, and a little may be done and then it will be overlooked, and that will be the finish; but name a man and name a salary and call a special meeting two weeks from now; have an election, get somebody to interest all sides, somebody to go to Jefferson, and Drew, and Mansfield—a man who will not be in a position of begging, but who will be there as a salaried employe of the Actors' Fund to talk business with the gentlemen. Now, another point I have brought out which has been voted down—the question of an actors' fair at the Madison Square Garden. Some time ago there was $200,000 raised at the Garden. Now next year will be the best year, barring war or something of that kind, that this country has ever known. That is the opinion of everybody that knows, or is supposed to know. If the officers have any objections to an actors' fair they should state it. But let us all discuss it, and if there are not enough here stir up the matter in the newspapers and see if we cannot get $200,000 more, and then we can build a sanitarium, or do what you want to do, and will not have to ask anybody else.

MR. MACKAY: Mr. President, I would like to say a few words on this subject. While I feel entirely in harmony with the progressive spirit which the last speaker has shown, I feel also that it is my duty to oppose one or two of the propositions which he has made. In the first place, with regard to the men who have retired from this Board, I had the honor to move that their resignations be laid over for future consideration. I did it upon the supposition that those men would consider the interest of this Fund as superior to any personal question that might arise in their minds with regard to their position on this Board; and at the next meeting the question came up again and was still unsettled. I then moved, on behalf of the association, that the resignation of those gentlemen be accepted. I believed it was a respect due to this Board, that it was composed of the representatives of the theatrical profession at large, that the dignity of this society should be maintained, and that this society should dominate the situation. This society had been in existence for fifteen years; it had proved its right to existence by its helpfulness in distributions; it had always been admitted to be admirable in its conceptions, broad and charitable in its distributions. The resignations were accepted and nothing further was heard upon this subject until a few weeks ago when it came to the question of an annual meeting, and at that time it was suggested, because these men had retired, that there was a feeling which had prevented them from doing anything for this organization. This house had been given to this organization for fifteen years past by the various managers who held it in their direction. I had the honor to ask the president if he would not request the present owner, who was one of the gentlemen who retired, if, considering the fifteen years we had had the house, he would not let us have it on this occasion. I have not heard from the President since, but we are here to-day; and it must have been through the consent of that gentleman who controls these things. He is a broad, strong man, and I believe that on general broad principles he is right, but, like all other men, he is human and has his personal feelings. With that I have nothing to do. In my mind this institution should rise above any personal feeling. This institution cannot go down, because it is a necessity. Every man and woman in the theatrical profession of America is interested in this society; all are interested in contributing toward it and supporting it, and I believe it cannot go under. Again, it is a fact that one of these men who had been thought to be narrow in his views with regard to this organization contributed from a benefit that was held at the Knickerbocker, the proceeds of which were given to this organization. Now I hope that will place this man in a fair position with regard to this. We cannot tell what men mean by what they say. We know what they mean by what they do. It is not against them if they seek to retire from this organization, possibly, or think that their interests make it necessary for them to retire on account of business or a thousand other necessities; but since they have retired there is not one of these men who has not from time to time expressed his good will for this organization. But let that matter drop. Now, with regard to the benefits. I thoroughly agree with Mr. Brady that it would be a great, good thing for this organization to appoint and pay some agent to take charge of the benefits of the Actors' Fund throughout the United States. I believe that principle is entirely correct, and to carry that out we need not enter into any opposition to anybody. Appoint the best man you can find and pay him enough so he will attend to his business; instruct him what he shall do and let him go about his business, and I have no doubt Mr. Brady's desires and beliefs will be realized. I believe the people of the United States are just as liberal in charities as any people in the world, and it is only necessary to present the matter thoroughly and it will be considered. I move that this society do now name some agent to attend to this matter.

MRS. SOL SMITH: How would it do to appoint a woman? I think a woman could do it and do it well—as well as any man.

MR. BRADY: I desire to place myself right. Mr. Mackay has, I believe, placed me in a position I do not want to stand in. I want it understood that I am not saying that I advise this Fund to antagonize the "syndicate." I am saying nothing against the "syndicate." I am dealing with them personally myself. I stated what I thought about this matter. I didn't advise you to antagonize the "syndicate" at all. I didn't intend to place you in that position.

THE PRESIDENT: The chair would like to say a word. The chair does not know what the word "syndicate" is in disposing of the charities of the Actors' Fund of America. I am proud to state, gentlemen, that I respect the work of every Trustee, no matter what his position is, and I recognize the good work that is being done by the various members of this Board without respect to whether they belong to a syndicate—so-called—or whether they are opposed to it. I don't think this is a subject to bring up in a public meeting in the manner in which it has been brought up. I will refer you to one statement in the President's report—the increase of assets, $413.29; it is small, and there have been many years when there has been a decrease. The fact speaks for itself. I hope we will not take any action or in any way apply a censure to any one. I will say that I did write to the gentleman, Charles Frohman, who controls this theatre, and he replied that he should be much offended if the Actors' Fund did not hold its regular annual meeting in the Madison Square Theatre, and that we might have lights, attaches and everything else.

FRANK G. COTTER: Mr. President, I desire to say a word in refutation of Mr. Brady's statement that what he terms the "syndicate" would refuse our Fund any of its attractions or assistance in benefits. For one of the benefits held this past season, the one at the Academy of Music in Philadelphia, a personal application was made by me to Daniel Frohman in his office at the Lyceum Theatre for his assistance. He was asked if he would permit some of his people who were then playing The White Horse Tavern at South Broad Street, Philadelphia, to appear. Without a moment's hesitation Mr. Frohman said, so far as he was personally concerned, "Yes, with pleasure." But he would have to consult first with his brother, Charles Frohman, and Al. Hayman, who were his partners. He tried to call them up over the 'phone while I was waiting at his office. Unfortunately both were out at lunch at the time. He told me he would call them up later, asking where he could reach me, and said he would give me his answer during the afternoon. Within two hours word had come over the 'phone that we could have two scenes of The White Horse Tavern, then playing in Philadelphia, for the benefit. In addition Mr. Frohman sent to his stage-manager and had him tender the services of that entire company. I accepted the tender and so we had the members of Mr. Frohman's company assisting us by selling flowers in the foyer, and we had the two scenes from The White Horse Tavern, and I am pleased to say that I have never received more courteous treatment from any one to whom I have applied for assistance for any of the Fund's benefits. Mr. Frohman also said it was his intention to personally give the Fund a benefit as soon as he could arrange a satisfactory bill.

MR. BRADY: I move that this association instruct the Board of Trustees to employ a salaried manager or agent to take charge of the benefits throughout the United States, both in the legitimate, first-class theatres and popular priced theatres and circuses—wherever a good business man could arrange benefits for the Actors' Fund—at a salary of not less than $3,000 a year. [The motion was seconded.]

THE PRESIDENT: The chairman rules the motion out of order. The chair does not believe that financial business of a kind so important should be done at an open meeting. The chair has, in his report, called attention to the fact of the low rate at which our charities are distributed, and the chair holds that this motion embodies a dangerous precedent and therefore rejects the motion. The chair would entertain a motion that a committee be appointed to consider such a subject, but it cannot be done in this way. The gentleman is a most enthusiastic member of the Board and I believe has the best intentions, and I would be perfectly willing to have him make a motion that a committee be appointed. Mr. Brady is a member of the Executive Committee. The Executive Committee has held fifty-two meetings and Mr. Brady has been there six times. I love enthusiasm, but it should be shown, if possible, in a practical manner. Unless overruled the chair will declare the motion out of order.

MR. BRADY: I desire to state that the President knows exactly what I am trying to do.

THE PRESIDENT: Put your motion in proper form and we will entertain it.

MR. BRADY: I desire that the President put the motion in form.

THE PRESIDENT: The chair suggests for you, then, that a committee be appointed to consider the subject of engaging a representative to get up benefits for the Actors' Fund all over the country; the salary to be designated by the Board of Trustees after the man is ready to be engaged. I speak in the interest of the Actors' Fund. Some years ago a motion was made to give me $5,000, and I refused it. I went out on the road to get up benefits and did not charge anything. I asked Mr. Brady to put his motion in the proper form. We are all ready to speak but not always to work for benefits.

FRANK G. COTTER: Section 13 of the By-Laws reads that the Board of Trustees shall have the entire and supreme control, direction and management of the affairs of the association; they shall provide for the raising of money by benefits, fairs, festivals, and by any other means they may determine, etc.

MR. BRADY: I am willing the chair shall fix the motion—that the chair put it into a resolution—that this association instructs—

MR. COTTER: Requests—

MR. BRADY: I move the chair will tell you whether I used the wrong word. I wish to say instruct, not suggest.

MR. PRICE: It seems to me, if we are considering a motion for the benefit of the Fund and then we are told how we shall do this, it would be better to quit now. This association has a right to instruct the Board of Trustees with a view of benefiting the order. At the same time I have the most supreme confidence in the wisdom, judgment and integrity of the President, and I know of what I am speaking.

THE PRESIDENT: The point made by Mr. Cotter is that Section 13 of the By-Laws says the Board of Trustees shall have the entire and supreme control, direction and management of the affairs of the association, they shall provide for the raising of money by benefits, fairs, festivals, etc. Under that By-Law the chair would hold that such a motion, involving as it does $3,000 or more expenditure, is not in order.

MR. PRICE: In order to instruct them to consider that question—

THE PRESIDENT: If you will allow me to word your motion: Mr. Brady moves that this association instruct the Board of Trustees that it would be well for them to consider the engaging of a person to act as manager to take charge of benefits all over the country for this association during the coming year.

MR. BRADY: Can I suggest a man?

THE PRESIDENT: Yes. I would not do it in open meeting. The Board of Trustees will be the judges.

MR. BRADY: I suggest the name of James W. Morrissey.

MR. PASTOR: I move that some action be taken whereby the By-Laws may be amended so that we may meet in May, the first Tuesday in May, instead of the first Tuesday in June. [Motion seconded.]

THE PRESIDENT: The chair proposed that one year ago, and would hold that that would come under the head of unfinished business and it could come up to-day at the proper time. [Mr. Brady's motion was read and seconded.]

MR. COTTER: Before the question is put I would like to ask if Mr. Morrissey has ever been a member of the association?

A MEMBER: He would join it if he got the job!

JAMES J. ARMSTRONG: Before we vote one way or the other, does the motion involve the necessity of Mr. Morrissey's engagement?

THE PRESIDENT: No; that is put as a preference.

MR. ARMSTRONG: Has he ever been a member of the Actors' Fund?

THE PRESIDENT: The clerk is looking it up.

MR. ARMSTRONG: Why in this profession cannot we get a man who has taken some interest in this Fund for the past eighteen years? I know Mr. Morrissey, and know of his capability, and while he is a good man, and I don't know anybody I would choose sooner, is there not some person we could select or suggest, somebody out of a job? Mr. Morrissey has got a job, I think.

MR. BRADY: As the maker of the motion, I believe that the question of the man belonging to the Fund should not enter into it at all. What the Fund wants is an energetic man. I have not seen Mr. Morrissey for eighteen months. I don't know whether he would accept or not. But I have looked all over, and I know and I believe everybody here knows, that Mr. Morrissey is admirably fitted for this, as he has self-assurance enough to go to Mansfield, for instance, which nobody else has.

THE PRESIDENT: The chair will say that if he succeeds in getting Mr. Mansfield to play he will certainly do well.

MR. COTTER: Richard Mansfield called a rehearsal of his company in Philadelphia just about the hour our benefit there was announced to commence.

THE PRESIDENT: I am afraid this is getting us into personalities ill-becoming a charity. [Mr. Brady's motion being put was unanimously carried.]

THE PRESIDENT: You will remember, gentlemen, that in the last annual report before this it was recommended that on account of many of the managers being in Europe at the time now set, the By-Laws should be amended in regard to the time of the annual meeting. It now reads the first Tuesday after the first Monday in June, and it was suggested that we change it to May. Then it would read the first Tuesday after the first Monday in May. A gentleman who is now dead, Mr. Davidge, proposed a special meeting to take that and the subject of the sanitarium up for consideration. At

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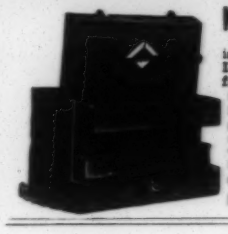

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that special meeting that motion was not acted upon, as there was no quorum. That is an unfinished piece of business. Mr. Pastor moves that the By-Laws be so amended as to read May instead of June—that the annual meeting of the association shall be held the first Tuesday after the first Monday in May. The motion has been seconded.

MR. ARMSTRONG: While I concur with Mr. Pastor's motion to make the meeting earlier, I think the first Monday in May is a little too early. Many companies are on the road traveling at that time. I think in the middle of May some time.

THE PRESIDENT: Under Mr. Pastor's motion it never can come before the second nor after the seventh of May.

MR. ARMSTRONG: It is a very hard thing to get people here in June. I would offer an amendment to the original resolution, saying that the Tuesday after the second Monday in May be named. Change the word first to second. [Motion seconded and as amended carried unanimously.]

MR. BRADY: I now request the President to form a resolution so that as the maker of the resolution he may be the chairman of the committee that will control the project contemplated in my motion—requesting or instructing, as he thinks best in his own mind, that a committee be appointed now or by the Board of Trustees to hold an Actors' Fair at the Madison Square Garden next May, and that he add to the committee as many ladies of the Professional Woman's League and other ladies' associations in the city of New York as may be thought well, so that he may have the full and free assistance of these associations as before.

THE PRESIDENT: I cannot make a motion, some one else can do this for Mr. Brady.

MR. MACKAY: Put it this way: Resolved by the Actors' Fund of America, in annual meeting assembled, that the Board of Directors of said association be instructed to prepare and hold a fair in the city of New York for the benefit of said Actors' Fund of America in the month of May in the year 1900, and that Mr. Louis Aldrich, the present President of the Actors' Fund of America, be the chairman of the committee designated. [Seconded by Mr. Joseph Keefe.]

MR. MCCORMICK: I offer an amendment as follows: That the Board of Trustees be instructed to hold this fair, if in their judgment they think they can make a success of it. I think it is a little too soon to give a fair after the last one. Fairs like that cannot be gotten up easily. It cannot be done in a day, week or month. There was a whole year of it before, and every manager worked heart and soul to make it a success.

THE PRESIDENT: I do not think this is at all necessary. Mr. Brady wants the Board instructed. The Board could postpone it if it found it necessary. No one would, say, have it any way absolutely if it were not practicable.

MR. BRADY: The Board of Trustees would have the right to say no. If the association will sustain me I will say instruct the Board. We have a year. The next year will be the best year we will have. Why wait for another panic?

A MEMBER: There is the Paris Exhibition.

MR. BRADY: The exhibition will help us. Strangers will pour through; the steamers will be full. People going to Paris will drop off here before going to Paris. [The motion being put, was unanimously carried.]

The Election.

Mr. Kyle announced the total vote for the candidates nominated as 86—49 straight tickets and 37 scratched. The vote as counted stood: Louis Aldrich, unanimously elected President; for the First Vice-President, John Drew, 86; Second Vice-President, Tony Pastor, 84; Treasurer, Andrew A. McCormick, 86; Secretary, Edwin Knowles, 84; Trustees for two years: A. M. Palmer, 86; William E. Sinn, 85; Augustus Piton, 84; Charles H. Hoyt, 86; Roland Reed, 79; Augustin Daly, 71; Milton Nobles, 76; Harry Harwood, 79.

There were 31 scratch ballots; for Joseph Weber 31, and Harry Mann and James A. Herne 1 each.

The reading of the report of the Committee on the Sanitarium was requested by a member. The Secretary stated that the report was not here, but in the safe.

Mr. Sammis moved a vote of thanks to Charles Frohman for his kindness in extending to the Fund the use of his theatre. Seconded by Mr. Brady. The President put the motion. Mr. Cotter called attention to the fact that one of Mr. Frohman's principal stars, John Drew, had just been elected First Vice-President. The motion of thanks was unanimously carried.

George Morton moved a vote of thanks to the officers and Board of Trustees of the Fund for the years 1898 and 1899 for their zealous and earnest efforts in behalf of the Fund. The motion was seconded by Mr. Sammis and carried unanimously.

The subject of holding an entertainment after the annual meetings was brought up and advocated by Mr. Price, and discussed by Mr. Price, Mr. Fiske and the President. The President stated that he would endeavor to have an entertainment after the annual meeting next May.

On motion, the Fund adjourned until the Tuesday after the second Monday in May, 1900.

ENGAGEMENTS.

Charles F. Newsom, with James R. Waite.

Ada and Louie Wild, daughters of the late John Wild, with Francis Wilson, for next season.

Seymour Hicks and Ellaline Terriss, with Charles Frohman, for the production of My Daughter-in-Law at the London Criterion in September. Mr. Hicks may appear here later.

Dan Daly, Harry Davenport, Joseph Cawthorn, Thomas Q. Seabrooke, Mabel Gilman, Phyllis Rankin, and Marie George, for Wild Oats, to follow Jefferson De Angelis at the Casino.

Jennie Wetmore, who has recently closed a successful season with the Aunt Jerusha company, has been engaged to play the title-role in the same attraction for next season. She will spend her Summer at Ottawa Beach, near Chicago.

For La Motte and Sowersby's Brown's in Town: Louis H. Newcomb, Clayton Kennedy, Wirth Carew, Fred G. Hearn, Frank X. Hope, and Wallace C West. Season will open at Stamford, Conn., Aug. 24.

Frank Worthing and Madame Cottrelly, by Liebler and Co., for Israel Zangwill's new play, Children of the Ghetto.

Harry P. Winsman, re-engaged by A. Q. Scammon, as manager of The Sleeping City for next season.

Edward M. Ellis, for one of the leading roles in support of George W. Monroe in Mrs. O'Shaughnessy, the production of which will be under his supervision.

Edna Phillips, re-engaged for E. H. Sothern's company next season.

Mary Young, by George W. Lederer, for the new play that will be put on at the Casino in August.

W. S. Hart, to play Messala, and Edmund Collier, to play Arrius, in Ben Hur.

Johnnie Page, for the new Sousa-Broadhurst extravaganza.

By T. W. Dinkins, for Kelly's Kids, Harry Crandall, as stage-manager, and to play the part of a German policeman; Marty O'Neill, Udell and Pearce, Sam J. Adams, John Flatow, Kitty Wolff, Laura Bennett, Jean Cunningham, Alice Foote, Agnes Mack, Fred Rounds, Carter C. Contrier, Tom Walsh, John Barrett, Jennie Barry, and Kitty Thornton. Rehearsals will commence the latter part of August, and the season will open early in September.

Rose R. Anthon, with Madame Januauschek.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, June 10.

One more week and the final curtain of the current season will have been rung down. The Montauk and Star are the last two theatres left in the field, and, save for the splendid work being done at the former by the Castle Square organization, the attention of amusement seekers is now largely directed toward the diversion offered at the neighboring beaches.

The fifth week of opera at popular prices at the Montauk was closed to Carmen, the production being nearly identical with the presentation of Bizet's work by the same people when at this house a year ago. The abnormally hot weather that prevailed up to Friday naturally pulled the attendance down from the large figures of the preceding weeks. Though the heat dwindled the patronage, it apparently had no effect upon the principals and chorus of the Castle Square co., both of whom displayed the same conscientious work and esprit du corps that has marked their efforts in mid season. In the title-role Lizzie Macnichol again sang brilliantly, and proved herself the mistress of dramatic power that would give her high rank on any stage. In the art of make-up Miss Macnichol can safely lay claim to the degree of past master, as is evidenced in the complete disguise of her own personality that she attains, both in this opera, and as Azucena in Il Trovatore. Don Jose had able exponents in Joseph Sheehan and E. C. Hedmondt, who alternated in the part; while Adelaide Norwood and Harry Luckstone proved more than acceptable as Michaela and Escamillo. For the farewell week The Mikado is the underline.

The Broadway Burlesquers leave the Star Theatre in possession of The Bon Ton co., that will be in evidence at the wind up of the season here next Saturday night.

To-day is the ninth anniversary of the destruction of Hyde and Behman's Theatre by fire, which went up in smoke and flame on Monday, June 10, 1890.—The torrid heat of the week has sent thousands to Bergen Beach, where Percy G. Williams' political travesty, The Messiteers, has proven one of his luckiest strokes.—Not within seven years of its inaugural on Tuesday, July 2, 1878, have the fortunes of Brighton Beach looked so promising as this year. During the first half dozen years of its existence, it challenged rivalry and kept fairly abreast in interest and drawing powers with its lusty neighbor, Manhattan Beach. Then followed the days when Brighton fell into the grasp of artistic but impracticable dreamers, who arbitrarily fixed a standard so high as to be quite beyond the heads of those who usually seek recreation through such channels. The end was practical bankruptcy for all concerned, with the result that the original investors, as well as several succeeding syndicates, were successively wiped out financially. This Spring the once valuable property passed under control of the Brooklyn Rapid Transit Company, with a capital running into millions. Its energetic President, Clinton H. Rossiter, immediately arranged to make Brighton an important factor in drawing incidental Summer patronage to the numerous lines of surface and elevated travel, either owned or controlled by himself and brother capitalists. Vast sums of money have been expended on the entire property. The immense hotel, capacious Music Hall, and extensive lawns have all been rejuvenated and brought back to their pristine beauty and completeness. William T. Grover was fixed upon as best qualified to originate and carry out a policy of diversion suited to the liking of the best people. Mr. Grover has organized and put into uniform a band of forty pieces, each one a performer of repute. Open air concerts are to be given every afternoon, excepting Saturday and Sunday, on which days the band will be heard only in the Brighton Music Hall, as well as each night of the week, when the musical selections are to be interlarded with "turns" by eminent vaudeville people.

SCHENCK COOPER.

SAN FRANCISCO.

Things are looking up in the theatrical world of the West. We are in for a season of the legitimate that will prove more than satisfactory. The clap-trap to which San Francisco has been subjected during the past three months has been anything but so.

The chief features of week of May 29-4 was the presentation of Hamlet by Lewis Morrison at the Alcazar. It was an undertaking that the actor had never before attempted and by many it was thought passing strange that when no longer in the hey day of youth he should essay the character of the proud, melancholy Dane. The popularity he achieved, however, during his season of last year nerved him to the task, to the fulfillment of an old ambition. Morrison made his beginning in San Francisco in the early seventies and worked beside McCullough, and the Hamlet he presented to his audience on the opening night of his second successive season here was the result of years of thought and study. Morrison has one good quality that stands above all others—he is a good, intelligent reader. He has the true actor's reverence for the master, Shakespeare, and so it goes without saying that his rendition of the role of Hamlet was intelligent and acceptable. He had studied every line, every movement, and had carefully followed the old traditions. He made no leaps into unconventionality, as did Wilson Barrett, Tree, and now Bernhardt; he followed the old school throughout, playing the part with quiet dignity. In the scene with Ophelia, where Hamlet becomes aware that they are overheard by the King and Polonius, Mr. Morrison rose from himself and played with something of the fire of inspiration. During the whole three hours and a half that the play lasted Mr. Morrison never forgot himself; he was the same careful, intelligent, studied render of the character from first to last. On the whole, it was a performance full of credit, but it was not thrilling. It did not carry the audience out of itself for a moment; it was Morrison disguised as Hamlet; it was not Hamlet without Morrison. One felt occasionally a vague hope that the actor would forget a line, do something eccentric, for a moment, to relieve the even monotony of his careful presentation, and then make up for it by some splendid burst that would set the pulse tingling. Perhaps the memory of Booth is yet too fresh. However, Morrison showed himself a careful, intelligent actor, and his reverence for the author and his studied conception of the character of the Dane stood out in every line. He was called before the curtain on the first night and made a brief speech, in which he spoke feelingly of the gratification of a long cherished ambition. Florence Roberts was the Ophelia. This actress worked her way into the hearts of the San Francisco public last season and she was enthusiastically received. She was pretty, girlish and graceful in the character, though she lacked something of the tender, simple feeling with which the character is invested. In the flower scene she was at her best. Adelaide Fitzallen played the Queen. She was handsome and dignified, if somewhat modern. The rest of the support needs no special mention. Shakespeare provides some hard problems for a stock co. to cope with. The excitement caused by the consciousness of a new departure, a new experiment, coupled with hard work at rehearsals and the labor of two performances on Memorial Day, 30, caused Morrison to break down, and for three days he was confined to his bed with throat trouble. During those days the management was compelled to close the theatre, but it reopened 3 and Morrison played to a big house. Hamlet will run at least one more week. Managers Belasco and Thall express themselves well pleased.

The Kelcey-Shannon co. played to only moderate business during the second week of The Moth and the Flame at the Columbia. Week 5 a new play from the pen of Mrs. E. F. Riggs will be presented. It as yet has no title, and the management of the co. offers a prize of $100 to the person suggesting the best. Already some hundreds of suggestions have been handed in. The play is intensely Southern. The scene is laid about the southern border of Virginia at an old Southern homestead. The honeysuckles, the sunflowers, the lazy darkies and the good old-fashioned people are there. The plot is this: Some twenty years previous to the opening of the play one Cumliffe Mordaunt, Jr., who had been a Summer boarder at the homestead of the Blanchards, had fallen in love with and secretly married Katherine Blanchard. At the time Caroline Blanchard, the elder sister, was engaged to Brant Seymour, but falling in love with Mordaunt and being unaware of his marriage to Katherine, she jilted Seymour, only to discover her error too late. She became a soured old maid. Mordaunt was called away suddenly, and while away his young wife died, leaving a child. On his return he retired from the world, and, not knowing of the existence of the child, who had been spirited away by Aunt C'line, he adopted a young man as his own son. At the opening of the play the adopted son and the real daughter come together, each unaware of the other's identity, and the complications are many and varied until Aunt C'line confesses her duplicity. Herbert Kelcey will play young Mordaunt. Effie Shannon Kate, the concealed daughter, and Marion Abbott will essay the role of Aunt C'line.

The Princess Nicotine caught on well at the Grand Opera House, where it was sung and played by the Southwell Opera co. week 29-4. Tom Persse and Edith Mason filled the two principal roles, while Winfred Goff supplied the comedy work. Every one is praising the chorus of the co., the best trained and most effective heard here in many a day. Week 5-11 a double bill will be presented, consisting of The Pirates of Penzance and I'Pagliacci. Edith Mason will be Nedda. Persse Canio, Goff Tonio, Arthur Wooley Silvio and Nace Bonside Peppe in Leoncavallo's favorite opera. A new prima donna—that is, to San Francisco—will be seen in Julie Cotts, who will play Mabel in The Pirates.

The Mascot was revived at the Tivoli during the week. It played to fair business. Edwin Stevens was in his element as Prince Lorenzo. Phil Branson was Rocco and helped to keep up the fun. His great part is Pippo, but this time the latter role was intrusted to William Pruette, who filled it capably. Annie Myers made an excellent Bettina. Charlotte Beckwith made a decided hit as Frederic, the Prince of Pisa. She sang remarkably well and was encored nightly in the song "In Days of Yore." She will prove a decided acquisition to the Tivoli co. Other parts were acceptably taken. Week 5 The Merry War is billed. With Gracie Plaisted, who makes her reappearance after an absence of three years, as Elsa.

The California will reopen 5 with Lambardi's Grand Italian Opera co. from La Scala, in Milan. The co. comes up the coast from Mexico and will play at popular prices. The leading artists are Bianca Barducci, Adaigisa Rossi Amelia Sostegni, Italia Repetto, and Beatrix Franco, sopranos; Signorine Zelma Polettina and Elisa Nerozzi, contraltos; Signori Fernendo Aredano, Juan Badarocco, Domingo Russo, and Ricardo Petrovitch, tenors; Jose Ferrari, Gaudenzio Salassa, P. Bugameili, and Carlos Vizzardelli, baritones; Baldo Travaglini and Luis Bergami, bassos. The repertoire for the first week includes Cavalleria Rusticana and I'Paglincci, Faust, Lucia, Norma, Rigoletto. Sam Friedlander is the enterprising impresario who has secured this musical treat.

Henry Miller will follow the Kelcey-Shannon co. at the Columbia.

The Turtle is billed for 12 at the California.

Ernest Hastings has left for New York.

FRED S. MYRTLE.

PORTLAND, ORE.

At the Marquam May 22, 23 the Walsh-MacDowell co. appeared in La Tosca and Fedora. Bruno Steindel's co., 24, canceled. Wards and Sackett's Comedians in A Bachelor's Honeymoon, with Walter Walker as the bachelor and Lelia Stacey as Miss Arbuckle, associated with a well-selected, well-acting co., created lots of laughter 26, 27 to fine attendance. Clay Clement in A Southern Gentleman and The New Dominion, with Mrs. Clement, J. H. Huntley, H. S. Duffield, T. F. and Gertrude O'Malley, JeCley D. Williams, W. B. Mack, Oscar Northel, George Jorden, George Bernard, Rhosa McAllister, and Nell MacEwen—all comprising a most capable, clever set of interpreters—royally entertained two full-house audiences 29, 30 by giving two of the most truly wholesome and uncommonly fine plays Portlanders have seen for some time. "In a Persian Garden," a song cycle, composed by Liza Lehman from the "Rubaiyat" of Omar Khayyam for the benefit of the Portland Baby Home, drew an audience 31 that filled the first and second floors of the Marquam. Preceding the rendering of "In a Persian Garden," in which Mesdames Albert C. Sheldon and Walter Reed, W. H. Boyer, and Dom J. Zan interestingly participated, Mrs. Reed, in her clear, sweet-voiced contralto, charmingly sang Barry's "Ask Not" and Bartlett's "A Dream," followed by Mrs. Sheldon's rich, ear-pleasing soprano singing of Mildenberg's "I Love Thee" and Barnes' "In Thy Sweet Eyes." Dom J. Zan's baritone singing of Tosti's "Mattinata," and Mesdames Sheldon, Edgar Coursen, Harry B. Miller, and Reed, comprising the Portland Ladies' Quartette, singing Soedermann's "Peasants' Wedding March," Neidlinger's "Mother Song," Vogel's "The Dance" (waltz song), and Foster's "My Old Kentucky Home," the last being the songful jewel of the programme. Mabel Aiken was the pianiste for the occasion. B. B. Beekman, apropos of the song cycle, read a paper on Omar Khayyam, written by Mrs. Jennie Ehrman, of San Francisco. That the cycle was so great a success, songfully and pecuniarily, is largely due to Mrs Reed, under whose clever direction it was given. A memorial concert June 2 for the benefit of the family of the late Chancellor Crawford R. Thoburn, in which the Wilder Harp and String Quartette, Dr. W. A. Cumming, Alice Samuels, Mesdames Ellen K. Mann, A. M. Smith, and E. S. Miller, Dom J. Zan, and W. L. Bowman took part, was well attended and a goodly sum realized for the beneficiaries.

At Cordray's the second and final week of the Belasco-Thall co. and George Osbourne, presenting Peaceful Valley, Lost for a Day, The First Born, and A Man with a Past, duplicated its first week's nightly success at every performance 21-27. The co. became deservedly popular with Cordrayers during its fortnight. If it returns later in the season it can rest assured of receiving a deal of profitable attention from playgoers, for it is an exceptionally talented co. The Wakefield-Andrews Opera co., comprising as principals Jay C. Taylor, Fred Huntley, A. L. Parmley, Clyde Mohler, Herbert St. Clair, Ed McCrumish, Catherine Lee, Ada Palmer-Walker, Nellie Andrews, Leonora Leekley, and Florence Clayton, with a good chorus of about twenty shapely, graceful girls, under the musical directorship of Charles Haseirigg, began its engagement at Cordray's 28, singing Martha to S. R. O. Then followed The Bohemian Girl, Fra Diavolo, and A Night in Venice to capacity of the house week ending June 3. It was due to the singing worth of the co. that the engagement was so fortunate, and in view of this the engagement has been extended and Fra Diavolo was presented 4 to crowded house.

Superintendent George L. Baker, of the Portland Industrial Exposition, will begin his show Sept. 28 and continue it until Oct. 28. Mr. Baker and Assistant Secretary E. C. Masten are as busy as a hiveful of bees arranging preliminaries for the exposition. No effort will be spared by them to make the '99 exposition an affair of which every one shall be proud. A project is under way here for a Portland exposition in 1902 greater than the greatest exposition ever seen west of Chicago, unless all signs fail.

At the Marquam week ending 3 William T. Pangle, the all-instrument playing drummer of H. A. Webber's Orchestra, created a delightful little furor among lovers of good music and got himself "talked about" generally, through his skilfull and sprightly playing of his latest xylophone solo, "America Fantasia," with orchestral accompaniment, on his new xylophone, an instrument which, it is said, excels in beauty, design and general get up anything of its kind ever made.

At the First Baptist Church May 22, 23 the Kneisel String Quartette, under the auspices of the Portland Musical Club, gave two grand concerts to two crowded churchfuls.

At Arion Hall May 20, under the efficient management of Mrs. E. Henry McCracken (a sister of the late Annie Pixley), the two farces, A Serious Situation, with Frances Hoyt, Mary H. Josephi, J. Archibald Stewart, Frank Dekum, George C. Durham, and Lynn Baker the cast, and As Strangers, with Mabel Macleay and Hamilton Abbott, were creditably given to a full house. The entertainment was the annual theatricals of the Unitarian Church, under the auspices of the William G. Eliot Fraternity.

An ordinance was passed by the Portland Council May 21 amending the license regulations. The new ordinance provides: Dog, pony, or horse shows, or exhibitions of horse-training, $10 a day, or $50 a week; individual jugglers (outside of a licensed theatre), $50 a quarter, or $10 for each day or night; vitascope, kinetoscope, projectoscope, or other similar devices, $40 a quarter, $7.50 a month, or $2.50 a day; phonograph, graphophone, or gramaphone exhibitors, $1.50 a quarter; peep-shows, or boxes containing panoramic pictures, $2.50 a day, $10 a week, $30 a quarter; minstrel or variety [illegible] a licensed theatres, $5 a day, $20 a week, or $50 a quarter.

Here is a list of happenings that will have a tendency to make Portland hum this Summer and Fall: Pioneer Day, June 15; Indian War Veterans' convention, June 16; Editorial Association convention, July 4-6; President McKinley's visit, Oregon Volunteers' return home, Canadian editors' visit, former and latter part of July; exposition, Sept. 28; Knights of Pythias conclave, Oct. 10.

Councilman Cameron, of the Portland Council, has introduced an amendment to the ordinance licensing billposters. The amendment provides a license of $7.50 a quarter upon each man engaged in posting bills. It also requires billposters to wear metallic badges, showing the payment of the license fee. Under the present ordinance billposters have been paying $25 a quarter or $100 a year, and employing as many unlicensed assistants as they saw fit. The proposed amendment is rigorously objected to by the Portland billposters. If the ordinance becomes a law the billposters purpose to fight it. At present there is only one billposting agency and but three professional billposters here. The

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[illegible] the proposed amended ordinance is, of course, to increase the tax revenues of the city.

Kay Gennett and co. left here 3 for San Francisco. Their Summer vacation will be spent in California. The co. will open its '99-1900 season at the Columbia, San Francisco, Aug. 21, in A Southern Gentleman.

John Henry Keating, the "Lyn Udall" of Kennett and Udall, popular song writers, returned here 24 from an extended trip East. The Witmarks have just issued a new coon song by Kennett and Udall, called "Honey Black Boy Dan."

A. P. Caskey, editor of the Seattle *Dramatic News Letter*, kindly sends me the first four copies of his paper. It is a bright, newsy, well-edited weekly 9 x 12 inches, folio, three columns to a sheet.

O. J. MITCHELL.

DENVER.

Elitch's Gardens, more attractive than ever, opened May 27. The Bellows Stock co. occupy the theatre. Mrs. Elitch may be congratulated upon having secured the best balanced and most capable stock co. she has ever had at the Gardens. The opening play, The Charity Ball, proved a fortunate selection, displaying most members of the co. to decided advantage. Howell Hansell played John Van Buren quite effectively, but his performance was not brilliant and lacked color. Henrietta Crossman looked charmingly and handled the comedy scenes well, but did not realize the possibilities of the emotional ones. J. Henry Kolker as Dick Van Buren made an excellent impression. A good voice, handsome personality and fine stage presence combine to make his work attractive. Madge Carr Cooke is just as clever as ever and gave a capital enactment of Mrs. De Peyster. Mrs. Cooke may well be proud of her daughter, Eleanor Robson, who played Bess. Miss Robson is one of the most delightfully natural, spontaneous and girlish ingenues imaginable, is pretty and winsome, and plays with an artistic appreciation. Hiram Sheldon gave an unctuous and finely drawn portrayal of Judge Peter Gurney Knox, and Frederic Conger was highly entertaining as Alec, albeit a trifle too effervescent. Lillian Dailey, Scott Cooper, Brigham Royce, David Miles, Katherine Field, and Charles Brokate were acceptable. Margaret Fealy as the blind mother was very good indeed. Week commencing June 5 the Bellows co. strengthened the good impression of the opening week by a decidedly well played production of The Senator. Mr. Hansell in the name part demonstrated that comedy is his forte. His enactment was strikingly good. He was easy and natural, and scored his points artistically and without straining for them, the character not being in the slightest overdrawn. Miss Crossman is essentially a comedienne and as such has few superiors. She is magnetic and her laugh is infectious. She plays comedy with admirable verve and shines in it brilliantly. Her Mrs. Hillary was splendidly done. Then, too, she wore some swell gowns quite as they should be worn. Lillian Dailey as the sweet and womanly Mabel Denman appeared to better advantage than in the heavy role she essayed last week. Eleanor Robson made the "woozy" girl extremely attractive and lovable, and Mr. Conger interjected much life into his performance of Richard Vance. Mr. Kolker and Mrs. Cooke again "made good," and Brigham Royce and Scott Cooper contributed well received comedy characterizations. Frank McVickars, Katherine Field, David Miles, Hiram Sheldon, and Charles Brokate made the most of limited opportunities. Owing to the cool nights business has not been so good as it undoubtedly will be later in the season. The Charity Ball and The Senator were produced under the personal stage direction of Walter Clarke Bellows, whose work is so well known in this town that it has become the synonym for conscientious attention to effect and marvelous detail and it was quite up to his usual high standard in the present productions.

At the Tabor week of 28 the Giffen Stock co. produced The Girl I Left Behind Me in the elaborate manner that has characterized all the Giffen productions. Theodore Hamilton gave a most admirable performance of General Kennion and was the bluff, hearty officer to perfection. Hobart Bosworth's Lieutenant Hawksworth was very well done, and Herbert Carr played Major Burleigh most satisfactorily. Alberta Gallatin handled the famous scene in the third act judiciously and meritoriously, and Minnie Radcliffe's Lucy Hawksworth sparkled and was radiant with life and naturalness. John Maher as Dr. Penwick and Grayce Scott as Wilber's Ann contributed some charming comedy love scenes, and Frederic Perry as Scarbrow gave a character portrayal notable for its fine make-up and intelligent treatment. Harry Stubbs as Private Jones was pleasing and conscientious. Business was fair throughout the week.

Owing to the incoming of McFadden's Row of Flats, which had been booked at the Tabor prior to the inauguration of Manager Giffen's stock season there, the Giffen co. went to the Broadway week commencing 4 and produced A Drop of Poison, which, despite its unfortunate title, proved to be an interesting play with an exceedingly strong and novel climax to its third act. It afforded the Giffen co. members fine opportunities to display their versatility. Alberta Gallatin did the best work of her engagement thus far and handled the strong scenes in the third act admirably. Hobart Bosworth in a role quite different from anything he has attempted here was successful. Herbert Carr was deliciously natural and spontaneous in a comedy part in which he scored a pronounced hit. Grayce Scott and John Maher did some comedy love scenes in a most enjoyable manner and Theodore Hamilton as the aged Count Dahlberg gave one of the best drawn old men I have seen for many a day. Mr. Hamilton's portrayal of the role really approached greatness. The co. throughout was congenially cast.

McFadden's Row of Flats packed the Tabor 4, opening a week's engagement.

F. E. CARSTARPHEN.

MILWAUKEE.

Richard Mansfield appeared in Cyrano de Bergerac at the Davidson 5-6 to crowded houses and presented Rostand's famous play with all its wealth of magnificent scenery and costumes, in an elaborate, finished, and truly artistic style. The brevity of the engagement prevented many from witnessing this much heralded production, which, had it run the week, would assuredly have drawn full houses. Mr. Mansfield was welcomed with enthusiasm, while the play itself seemed to fulfill the expectations of the majority. In the support Francis Kingdon as the Comte de Guiche, and A. G. Andrews as Ragenau did notably good work, while Katherine Grey's Roxane was pleasing, and the Le Bret of J. W. Weaver was most praiseworthy. The gorgeous staging and the completeness of every detail aroused general admiration. The many supernumeraries were handled with great skill, and the audience demanded many curtain calls. Frawley Stock co., 12-indefinite.

Aristocracy was the offering of the Thanhouser-Hatch Stock co. at the Academy 5, the attendance being good considering the sweltering weather. The prominent feature of the performance was the first appearance on the Academy stage of Valerie Bergere, who made her bow in the role of Diana. Miss Bergere fully justified the glowing advance notices of her work, and gave a most exquisite portrayal. She possesses a magnetic personality, natural grace of gesture, and a rich, well modulated voice, and her finished and skilfull treatment of the role proclaims her an actress who thoroughly understands and appreciates her art. As Jefferson Stockton Eugene Moore never appeared to better advantage. Frederick Paulding was artistic, as always, in the role of the Duc de Vigny-Volante. William Yerance was equally so as Mr. Laurence, and John M. Sainpolis distinguished himself by giving a very fine performance as Prince Haldenwald. Lansing Rowan was delightfully natural and sincere as Virginia, and the rest of the co. succeeded in imparting a certain degree of plausibility to the remaining characters. The stage settings were good and the audience was most appreciative. The Masked Ball 12-17.

The sudden hot spell somewhat affected business at the Alhambra 4, where a good bill was presented to a moderate sized but pleased audience. The Salisbury Comedy co. successfully presented The Country Girl and Because They Loved Her, in which Maye Louise Algen, Francis Byrne, John Daly Murphy, and Richard Baker did praiseworthy work. The remainder of the bill was made up of S. J. Farron, Lina and Vani. York and Gilman, Emma Carus, and Gardner and Hunt. The Jaxon Opera co. will inaugurate a season of grand and comic opera at the Alhambra 11. Il Trovatore will be given the first half of the week and Faust the latter half.

Owing to illness Anna Royle was forced to withdraw from the cast of The Three Musketeers at the Academy 1, her part of Miladi being taken on short notice by Julia Blanc, who gave an exceedingly clever and meritorious performance.

At the conclusion of her engagement at the Academy 11 Lansing Rowan will depart for Rochester, N. Y., to join the Lyceum Theatre Stock co.

Manager Thanhouser will distribute souvenirs at the Academy 12 to commemorate the three hundredth performance of the Thanhouser-Hatch Stock co.

The Garrick Club, of this city will play Pygmalion and Galatea at Ethical Hall 8.

Burton E. Emmett has been advanced to the position of business-manager of the Thanhouser-Hatch Stock co.

Joseph Kilgour and George Spencer are in town.

CLAUDE L. N. NORRIE.

BUFFALO.

That sterling organization, the Shubert Stock co., presented The Jilt at the Star 5-10. The business done was good, but not near so large as the merit of the productions deserves. It is not due to any enthusiasm or exaggeration when I say that this co. is without doubt one of the best theatrical organizations that have ever appeared in this city, and the people of Buffalo will neglect a rare opportunity if they fail to patronize the performances. Each play is mounted in a manner that would do credit to the most pretentious production, and the performances go with a smoothness that demonstrate careful rehearsals and efficient stage management. Of the personnel of the co. nothing but praise may be said. There was not a weak spot in the cast of The Jilt. Raymond Capp strengthened the good impression made here the first week. His Miles O'Hara was a finished bit of acting. William C. Masson, to whom fall the old men's and character parts, proved that he is an actor of much more than average merit. His every line and movement showed careful and intelligent study. M. L. Alsop made a buoyant and delightful Sir Budleigh, and Guy Bates Post was satisfactory as Lord Marcus Wiley. The Geoffrey Tudor of George S. Probert is worthy of special mention. Grace Mae Lamkin, an old favorite with local audiences, made an excellent impression as Millicent. A pleasant surprise was the Phyllis Welter of Adelaide Thurston. In this part she was given a greater opportunity than in the production of last week, and she did it splendidly. Sarah Truax was a capable Kitty Woodstock. The Wife 12-17.

The Geisha was presented at the Lyceum 5-10 to excellent business. While the performances were in some ways excellent yet the co. as a whole did not make as good an impression as in The Highwayman. Lack of preparation was more or less apparent on the opening night, and a number of the principals had great difficulty in recalling their lines. As the week progressed the performances became smoother, and it is not saying too much to state that, everything considered, the co. is better than the average Summer organization. The cast was strengthened for The Geisha, several members of last season's Geisha co. having been especially engaged. Notably among these were Charles Danby and Edith Murilla. Mr. Danby was good as Wun Hi, and the Molly Seamore of Miss Murilla was lively and entertaining. Arthur K. Deagon did not make the hit he did in The Highwayman. Maude Williams was a very winsome O Mimosa San. Her work showed preparation, and her songs were well rendered. Lillian Green was excellent as Juliette, and her role was one of the brightest spots in the opera. Jeanne Towler made a haughty Lady Constance. Both Dorothy and Pinafore have been announced for 12-17, and the announcement has been made also that the engagement will close on the latter date.

Kathleen Mavourneen was the bill at the Empire 5-10. The performances were fair. I learn that the active management of the house is quite likely to change within the next week.

Joseph E. Gerard has taken the management of Elmwood Beach. The season will open with vaudeville.

Cissie Loftus will appear at the Ellicott Club 9 at an entertainment to be given by the Credit Men's National Association.

Teams from Shea's and the Star will play a game of ball 8 for the theatrical championship of the city.

RENNOLD WOLF.

ST. PAUL.

The Metropolitan closed 4 one of the most successful and prosperous seasons it has had for several years. Sporting Life played a return engagement 1-4 to good-sized audiences. The Neill co. began a Summer stock engagement 5. The return of this excellent organization, largely composed of favorites with St. Paul theatregoers, drew a large audience. The Senator was admirably presented. The co. is well balanced and the characters were cast fittingly. The play was handsomely staged, the settings and mountings evidencing Stage-Director Robert Morris' excellent taste. James Neill's Senator Hannibal Rivers showed careful study and fine conception of the character. It is refined, intelligent, and humorous in its varied phases and brisk in action. Edythe Chapman appeared to excellent advantage and was decidedly charming in the role of Mrs. Hilliary. Herschel Mayall's Count Ernest von Strahl was a refined and polished interpretation. Joseph B. Everham was excellent in the part of Ling Sing. Emmett Shackelford did very creditable character work as Isaiah Sharpless. George Bloomquest was decidedly good as Richard Vance. He plays the part with considerable dash and spirit. Robert Morris as Lieutenant George Schuyler carried the part in a creditable manner. Agnes Maynard's Mrs. Schuyler was a refined and intelligent rendition. Angela Dolores was seen to advantage as Mrs. Armstrong. Lilia Vane made a very favorable impression in the role of Mabel Denman. Sandol Milliken, a small and pretty ingenue, was delightful in the part of Josie. Fred J. Butler's Silas Denman was an exceptionally good and natural portrayal. J. C. Mylott was very satisfactory in the part of Alexander Armstrong. Frederick Wallace did good work as Erastus, the Senator's servant. The performance gave general satisfaction. The Dancing Girl 12-17.

Jennette Lowrie, of Sporting Life, made a very favorable impression in her neat and clever impersonation of Nora Cavanaugh.

Frankie Richter, the blind boy pianist, will give recitals at the People's Church 6-8.

The Canadian Jubilee Singers will give a concert at the Central Park Methodist Church 10.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

The Summer season at the Lake Harlett Pavilion will be opened 18 by a comic opera co. under the management of Edgar F. Seamans. Mr. Seamans is negotiating with several very prominent people and has already closed contracts with Eleanor Jenkins and with Messrs. Young and Lightwood, who will assume the comedy roles. William Matchette, of this city, will be musical director. The present floating stage, which is entirely too small for the productions that are contemplated, will be rebuilt and equipped with special scenery and stage effects. Manager Hayes announces Boccaccio as the opening attraction. The Banda Rossa will follow the opera co., opening their engagement July 23.

Beatrice De Vaudney, of the Castdle Square Opera co., formerly a resident of this city, was one of a party of six ladies who sailed for London on the *Fuerst Bismarck* 1, where she will take up a course of voice culture.

At the Metropolitan Theatre Richard Mansfield presented Cyrano de Bergerac to a large and brilliant audience 1. The production was a marvel in scenic completeness. Mr. Mansfield gave a forceful impersonation of the title-role and received an ovation at the close of the last act. Of his support, Katherine Gray as Roxane, William Courtenay as Christian, and Francis Kingdon as Count de Guiche deserve special mention. The Boston Lyric Opera co. 11-indefinite.

F. C. CAMPBELL.

MONTREAL.

The Théâtre Français is presenting Dr. Jekyll and Mr. Hyde in this the last week of the season. The play is most acceptably rendered. Benjamin Horning in the leading role gives a remarkably good performance. During the short time he has been here Mr. Horning's work has been highly praised, and his place among the various leading men at the Français will be by no means low. Walton Townsend as Utterson and Harry Rich as the old butler were both very good, the remaining male parts, though small, being very capably filled. Esther Moore's Agnes Jekyll was good, as was Dora Norman as Hyde's housekeeper. Nellie Callahan made a very pretty and piquant maid. The Français co. has a very warm spot in Montreal hearts, and each individual member has his or her own following, who will be very sorry to see them depart. Mr. Phillips has made the Français the family theatre here, by invariably giving good performances at very moderate prices.

The Grandee, which was produced last week at Her Majesty's, improved on a second hearing, and the performance as a whole was much better than at the first of the week.

PROVIDENCE.

The season of opera at the Olympic, that was inaugurated May 29 by the Stoessel Comic Opera co., will close 10. The past two weeks the co. presented The Mikado and The Chimes of Normandy. The performances were very creditable, indeed, and the co. was a capable one, but it is evident that at this season of the year our people do not care enough for indoor amusements to support them. Treasurer William C. Chase will have his annual benefit 12.

The Wilbur Opera co. will open a short season at the Providence Opera House 12.

The funeral of the late James K. Keane took place from his residence this city 3, and was largely attended. There were a number of beautiful floral pieces.

Manager R. A. Harrington will have Rocky Point ready for opening 18. The Forest Casino will be included in the many features he has to offer.

Assistant Treasurer Joseph Shepard, of the Olympic, has gone to his home in South Woodstock, Conn., for the Summer.

HOWARD C. RIPLEY.

LOUISVILLE.

The Summer season of opera was inaugurated auspiciously at the Auditorium 5, the Fay Opera co. acceptably presenting Girofle-Girofla, with Villa Knox, Mabella Baker, Edward Temple, and Raymond Hitchcock in the principal parts. The chorus is large and comely, the costuming bright, and the stage setting up to the Auditorium standard. The esplanade and the grounds were brilliantly lighted with electricity, refreshments were obtainable, and the occasion was an enjoyable one. Faust will be sung the last three nights of the week.

The season of vaudeville at Phoenix Hill Park, under the direction of Phil and Nettie Peters is progressing satisfactorily. First-class people make up an excellent bill, and the attendance is good.

CHARLES D. CLARKE.

KANSAS CITY.

The season at the New Auditorium closed 3 with a final performance of The Wife by the Woodward Stock co. Practically the same co. has been engaged for next season, and will open Sept. 3 in The Charity Ball. The managers are understood to have cleared nearly $20,000 on the past season here. The various members of the co. have been popular with the audiences and made many friends during their stay.

All the other theatres are closed for the season except the special production entitled The Woodman's Oath, which was given at the Gilliss Opera House 4-10, the week of the convention of the Modern Woodmen in this city.

Zimmerschied's Band is located at Troost Park for the Summer and delights large crowds every afternoon and evening.

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PRESENTS

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DETROIT.

At the Lyceum the Cummings Stock co. are playing A Gold Mine 4-10. The different characters in the play are very happily allotted. Mr. Cummings appears as Silas R. Woolcott, which character he does to perfection. Harry Glazier finds a role well suited to him in Gerald Riordon. Grace Atwell, Blanche Douglas, and Julia Hanchett give finished performances in the three leading female parts. In fact, the co. is giving one of the best performances they have so far during its season here, and it is a pity that the weather has been so terrifically hot as to cause a falling off in the attendance. Woman Against Woman 11-17.

All the other combination theatres in town are closed, but it is announced that Manager Wilbur will bring one of his opera cos. to the city the latter part of this month to play a ten weeks' engagement at the Detroit Opera House. A Summer season of opera at our finest theatre is a decided innovation for us, and it would seem as though it should be a success.

KIMBAL.

PITTSBURG.

The Jaxon Opera co. opened its last week at the Alin 5, producing Il Trovatore. Faust was underlined. The house closed 10.

R. M. Gulick will probably go to Europe this Summer, returning in time to open the Bijou in August.

A week of benefit performances, consisting mainly of vaudeville, will be given at the New Grand Opera House week of 26, for the benefit of organized labor in Western Pennsylvania. Manager Davis is now in the East procuring attractions.

Lizzie Hudson Collier, of the New Grand Stock co., is still here. She expects to sail for England shortly.

E. J. DONNELLY.

INDIANAPOLIS.

The closing of the season in this city occurred 3, the Park being the last house to succumb to the heat. On the whole, the past season has been a successful one. The Summer season promises to be unusually dull, the ladies' orchestra at Fairbank being the sole attraction.

The Anglo-American Trained Animal Show is billed for a week's stay commencing 12.

Henry M. Talbott has returned from a tour of several months in South Africa.

ALLEN E. WOODALL.

COLUMBUS.

Will Reeves, treasurer of the Grand Opera House, Washington, D. C., is officiating in that capacity at Minerva Park.

John Vogel is at his home here for the Summer.

The Elks' Fair promises to be a big success. Al. G. Fields is billing the fair for miles around.

George K. Backus is visiting his mother here, and will probably remain during the Summer.

J. B. DAVIE.

CORRESPONDENCE

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Zerlina was produced very creditably to the largest audience of the season 2 by Montgomery amateurs. Mamie Griel deserves special mention.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): A Midnight Bell 2, 3; good business; pleasing performances.

ARKANSAS.

PRESCOTT. GREESON OPERA HOUSE (W. S. Wolfe manager): Painters and decorators are hard at work on the scenery of this new playhouse. The house will be ready for opening Aug. 1.—ITEMS: F. F. Colber has returned home to spend his vacation after a very successful season with Weidman's Comedians. He will join them Aug. 1. Indications point to a very large attendance of Elks from this part of the State to the Grand Lodge at St. Louis 18.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Lombardi Italian Opera co. closed a week's return engagement 3, appearing in most pleasing performances of Il Trovatore, Norma, Aida, La Traviata, Cavalleria Rusticana, and I Pagliacci to excellent business. A Midnight Bell 8-10. Kelcey-Shannon co. 12-17.—BURBANK THEATRE (Clark A. Shaw, manager): Dark.—ITEM: Manager Shaw, who is managing the Wakefield Opera co. on its Northern tour, will return shortly, when the Burbank is expected to open for the Summer.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): On and Off May 30, 31.—DEWEY OPERA HOUSE (Landers Stevens, manager): Grand Stock co. in A Flag of Truce 29-4; business good; productions excellent. The Crossroads of Life 5-11. An elaborate production of Hamlet will be given 12-18, with Landers Stevens in the title role.

POMONA.—ARMORY OPERA HOUSE (N. C. Padley, manager): Dark.—ITEM: Jessie Padgham, daughter of Mr. and Mrs. E. A. Padgham, of this city, has been engaged by Matt Grau for the Summer season of opera at Pleasure Bay, N. J.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): On and Off May 24. Lombardi Grand Italian Opera co. 25, 26 in Lucia di Lammermoor and La Traviata; small but pleased audiences.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): On and Off May 31. Henry Miller 10.—ITEM: George Hernandes is spending a few days here with his mother.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Clay Clement 12, 13. Kelcey-Shannon co. 19. A Midnight Bell 26.

COLORADO.

COLORADO SPRINGS. GRAND OPERA HOUSE (S. N. Nye, manager): McFadden's Row of Flats 2 to small business; co. good, introducing some clever specialties.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Georgia Up to Date May 30, 31 to light business. McFadden's Row of Flats 3 to S. R. O.; good co.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): McFadden's Row of Flats to a large and pleased audience May 24. Georgia Up to Date 7.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Ruble-Kreyer co. 5-10.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Georgia Up to Date 10.

CONNECTICUT.

BRIDGEPORT. SMITH'S THEATRE (Edward C. Smith, manager): Santiago was given May 31 by the Dramatic Club of Danbury and was so well rendered that it was often hard to believe a professional cast was not on the stage. The production was under the rehearsal and direction of Livingstone Russell, of New York. A notable feature was the drilling and squad firing by the Kennedy Guards, of Danbury, in regulation army uniforms.—ITEMS: Manager H. H. Jennings, of the Hartford Opera House, has returned to this city and will remain at home during the Summer. H. H. Jennings, Jr., will also spend a part of his Summer here before returning to his position at the Hartford House. Manager Smith, of Smith's Theatre, will rest at his handsome West End home for a few weeks and then spend his vacation among the quiet outing spots of Massachusetts.—Treasurer William Schoenwalter, of the same theatre, will as usual spend much of his vacation yachting along the Sound. W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Maude Adams 17.—ITEMS: Charles Day has, in the *Home Magazine* for June, the first of a series of sketches entitled "Tales by the Old Circus Man." Mr. Day also contributed a short story to *Harper's Round Table* for June.—Leslie Palmer and the Messrs. Bigelow were in town last week, the guests of Miss Palmer's uncle, Judge Blydenburgh.—At Miss Palmer's home, Patchogue, L. I., they will put into immediate rehearsal a twenty-five minute vaudeville sketch that will be produced at Atlantic City early in July. The sketch is said to be exceedingly funny and to give the Bigelow Twins great scope for their comedy work. JANE MARLIN.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Season closed May 30 with a local entertainment.—ITEM: During the Summer the management will have the house thoroughly renovated and will secure new scenery and chairs.

NEW BRITAIN.—ITEM: The season just closed at the Russwin Lyceum was the most successful in the history of the house. Managers Gilbert and Lynch announce a strong list of attractions for next season, which will open Aug. 29 with A Female Drummer.

FLORIDA.

KEY WEST. SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): The Tropical Black Minstrels (local) May 29 to packed house; performance good. Projectoscope 3. Tropical Black Minstrels 5. Local minstrels, direction FRANK R. HAYES, of the Chase Stock co., 8.

GEORGIA.

SAVANNAH. THEATRE (David A. Weis, manager): The Brinkley Opera co. opened a four weeks' engagement 5, presenting Said Pasha. In the co. are A. Montegriffo, Ethan Allen, Fred Frear, Peter Lang, Grace Hazard, Laura Clement, and Ethel Houston; performance excellent.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Clara Hanmer co. in The Firebrand May 29-1 to poor business; poor co.

ILLINOIS.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): William Owen in The Three Guardsmen May 30 drew a crowded house and gave a very satisfactory performance. Hadley's Stock co. opened for three nights' engagement 1 with Tom Roark's Vision, The Pulpit and the Bar 2, Right of Way 3; fair audiences.—ITEMS: Colonel Hamilton has added National Park, this city, to his circuit of parks throughout the State, and by spending some $2,000 has made the resort very attractive. He intends giving high-class specialties besides a play each week, commencing with Triss, or Beyond the Rockies. Godfrey's Band is also booked for a week. The Hecker Quartette—Stella, Bertha, Cecil and Carl, children of Professor Joseph Hecker, who is at the head of the Elgin Academy of Music and leader of the watch factory band—will be under the management of the Slayton Lyceum Bureau next season for a season of fifty concerts, beginning in October.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Holden Comedy co. No. 2 closed a week's engagement 3. The War of Wealth, Escaped from the Law, Over the Sea, The Last Stroke, Monte Cristo, Captain Herne, U. S. A., and Alabama were pre-sented; fair business prevailed. This engagement closed the regular season at the Grand.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Martin's U. T. C. closed the local season May 27 to good business; creditable performance.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Bostonians in The Serenade 2 to a large and enthusiastic audience. Season closed.

INDIANA.

NEW HARMONY.—THRALL'S OPERA HOUSE: Robson Theatre co. May 29-2 in Camille, In Old Virginia, Our Boys, East Lynne, and The Fatal Check; good performances; poor attendance.—ITEMS: The Robson co. will play a short season under canvas.—May Ptaff, the clever soubrette of the co., made a hit in her specialties.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager): Richard Mansfield in Cyrano de Bergerac 7.—OLIVER OPERA HOUSE (James Oliver, manager): Dark.

ROCKVILLE.—OPERA HOUSE (D. Stroube, manager): Dark.—ITEM: David T. Gibson, scenic artist, visited relatives here last week.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Bostonians May 29, 30 in The Serenade and Rob Roy to good houses; every one much pleased. Beggar Prince Opera co. 5 opened in Said Pasha for a week's engagement to good business.—ITEMS: At the memorial service 30 held at the Grand Jessie Bartlett Davis and William McDonald, of the Bostonians, sang, accompanied by Professor S. L. Studley. Hundreds failed to get seats, so great was the crowd.—Mr. and Mrs. Barnabee and Mr. and Mrs. McDonald were entertained by friends here.—Daisy Kerr King, of the Cameron co., is visiting relatives in the city.—John Moore, treasurer of the James-Kidder-Warde co., is in town for the Summer and will be connected with the new management of the Hotel Garretson.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Dark.—ITEM: Busby Brothers, who for many years have been connected with the Grand, of this city, have leased Economic Theatre, Clinton, Iowa. William L. Busby will manage the theatre and Alford J. Busby will have charge of the new farce, Mr. Plaster of Paris, which will open early in August.—Paul Gilmore is here visiting at the residence of A. A. Cooper.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Bostonians May 31 in Robin Hood and The Serenade to S. R. O.; general satisfaction. Season closed.—GRAND OPERA HOUSE (William Foster, manager): Closed for the season.—MIRROR THEATRE (J. Connolly, manager): Closed for the season.—ITEM: Treasurer Ed Millard is in New York booking for Foster's and the Grand.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Notwithstanding the warm weather and the lateness of the season the Bostonians enjoyed the patronage of a large audience 1 in The Serenade. Season closed.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Andrews Opera co. 9.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma manager): House closed until Aug. 30, when it will reopen with Mahara's Minstrels.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): Labadie's Faust 7.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Andrews Opera co. 8.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): George W. Lowe's Madison Square Theatre co., rostering Frank and Gertrude Hilliker, Walt Brandon, Leon McReynolds, Tom Loftus, Charles Lowe, Lida Hall, and Dolly Jarvis, with Bertha A. Roehr, a bright and talented little woman from Atchison, as pianist, opened an engagement of a week May 29 in Destiny, but owing to the intense heat adjourned for the rest of the time to the Garfield Park Casino, under the control of Manager O. T. Crawford.—GARFIELD PARK CASINO (John Marshall, director; O. T. Crawford, booking agent): George W. Lowe's Madison Square Theatre co., transferred from the Crawford, opened 30 in The Lunatic, followed by Divorce, Bound to Win, The Red Bullet, and A Mountain Waif. In spite of the fact that two nights were lost on account of torrents of rain, by playing matinees they managed to more than break even. The co. is a good one and the audiences were amply satisfied with plays and actors. Godfrey's Band 5. Heroes of 1898 8-10. Forrest-Huebner Stock co. 12-17.

THOS. R. HYATT.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Sterling Dramatic co. May 30; good co.; fair business. This practically closed the season here.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Godfrey's Band 6; excellent programme; business unsatisfactory. Season closed.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Godfrey's Band 5; audience large and appreciative.

KENTUCKY.

PADUCAH.—LABELLE PARK (Malone and Simons, managers): The stock co., composed of Frank Robinson, Frank Whetman, William Justin McCarthy, Laurence Gillard, Nellie Granville, Kathryne Price, Josephine Deffry and Edna Farrell, presented a double bill May 29-3—The Prince of Liars and A Little Child Shall Lead Them—to appreciative audiences. Miss Farrell has lately joined the co. for leads and her work is meeting with great favor. The co. is one of the strongest Summer stocks in the South and will take the road next Summer in a repertoire of Standard royalty plays.

MAINE.

PORTLAND: PEAK'S ISLAND.—GEM THEATRE (James O. Barrows, manager): Season will open 12 with The Governor.—CAPE ELIZABETH—MCCULLUM'S THEATRE (Bartley McCullum, manager): McCullum's Stock co. will make its bow to the public 10-17 in The Charity Ball.—ITEMS: The American Biograph co. are giving a week's return engagement at Portland Theatre 5-10 to good houses.—It is reported that Lessee Rounds, of the Portland Theatre, has secured Ponce's Theatre at Long Island and will play vaudeville there during the Summer. The house will be under the personal management of M. J. Garrity.—Edward J. Sullivan, treasurer of the Lowell, Mass., Opera House, returned to his home in this city 3.—The McCullum Stock co. arrived from New York 4.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): W. J. Butler's Dramatic Stock co. closed 3, having presented to large and pleased audiences All a Mistake, Hazel Kirke, Lost in London, Romeo and Juliet, The Colleen Bawn, and The Power of Love. Kennedy's Players opened to a good house 5 with a fair co.; performance fair.

CAMDEN.—OPERA HOUSE (R. W. Gill, manager): Harry Le Mar 7 in two acts of A New England Home and one act of Is Marriage a Failure thoroughly pleased a good house. Mr. Le Mar is one of the best female character impersonators ever seen here and his supporting co. is above the average.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Kennedy's Players 19-24.

MASSACHUSETTS.

WORCESTER.—PARK THEATRE (Shea and Wilton, managers): The new Summer stock co. opened under highly favorable auspices 5 with Held by the Enemy as the first week's attraction. All the co. made good, particularly Lola Morrisse as Susan, George Barbier as Lieutenant Hyne, and Gilbert Ely as Rufus. Business is satisfactory and will warrant the continuance of the enterprise until Fall under equal patronage. Aristocracy 12-18.—ITEM: Alice Pennoyer is a new acquisition to the Wilton Stock co. Miss Pennoyer's career was almost cut short on the afternoon of her arrival here, for she went out canoeing with George Barbier and the boat upset. Mr. Barbier was the wetter of the two, but Miss Pennoyer lost her pocketbook and contents, with a few other belongings.

NEW BEDFORD. THEATRE (William B. Cross, manager): Season closed with Frank Daniels in The Idol's Eye 6. A large audience enjoyed the work of Mr. Daniels and his unusually clever co.—ITEMS: The scenery and properties of the Sawtelle Dramatic co. were attached 2 on a claim for unpaid royalties on Around the World in 80 Days. Manager J. Al. Sawtelle furnished bonds.—Doorkeeper Cornelius Murphy has resigned from the Fitchburg baseball team and will catch for the local nine.—New Bedford Lodge No. 73, B. P. O. Elks, entertained about seventy members of the order from Newport, Providence, and Fall River 2.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Frank Daniels in The Idol's Eye was the closing attraction of a very successful season at this house 5. The star made a big hit and was ably assisted by a good co. Alf. C. Wheelan, Will Danforth, Helen Redmond, Kate Uart, and Norma Kopp deserve mention for creditable work.—ITEMS: Lewis E. Webster, of the Prince Pro Tem co., is home for the Summer.—The Frank Daniels co. closed at Worcester 9 for two weeks.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Frank Daniels in The Idol's Eye 8 will close the season.—CASTO THEATRE (Al. Haynes, manager): The management will tempt fortune by a season of Summer opera, beginning 12. The Herald Square Opera co., under the management of Dan Packard, will sing La Mascotte 12-14 and Fra Diavolo 15-17, with other light operas to follow.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (James A. Reagan, manager): Dark.—WILSON OPERA HOUSE (W. P. Meade, manager): Dark.—ITEM: It was decided during the past week to move the postoffice to the building in which is located the Wilson Opera House.

MICHIGAN.

OWOSSO.—SALISBURY'S OPERA HOUSE (O. J. Royce, manager): Dark.—CALEDONIAN PARK CASINO (O. J. Royce, manager): Detroit Newsboys' Band, assisted by the two Owosso bands, opened the park season 4. Nearly three thousand people attended.—ITEM: O. J. Royce will manage the Opera House and the Casino the coming season.

GRAND RAPIDS.—POWERS (O. Starr, manager): The ever popular Wilbur Opera co. and Susie Kirwin continue to fill the theatre nightly despite the extremely warm weather. They presented The Bohemian Girl, The Black Hussar, and Said Pasha May 29-3 in their usual pleasing manner. Richard Mansfield 8.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): Hi Henry's Minstrels May 31; big houses; performances first class.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Hi Henry's Minstrels to big business 2; satisfaction given.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Hi Henry's Minstrels 5, 6. Marks Brothers' co. 12-17.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Bryan's Comedians 12-17.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): Boston Lyric Opera co. (return engagement) 1-3; good business; satisfaction given. Bobby Gaylor 10, Roland Reed 13. Elks' Burlesque Circus 22, 23.—ITEM: The Lyceum was crowded to the doors 1 the occasion being the first appearance in opera of Julia Donovan, of this place, who has joined the Boston Lyric Opera co. A magnificent reception was accorded her.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Beggar Prince Opera co. 15. Vincent Stock co. 16, 17.—NEW OPERA HOUSE (R. W. Ashton, manager): Dayton's Vaudeville co. 7.—ITEMS: Mr. and Mrs. Nep Scoville will join the Vincent co. here 12—Mildred Vincent has recovered from her illness and co. will resume work on Summer circuit 14, opening at Lake Benton.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Perrin's Orchestra May 30; fair house. Heywood's Celebrities 31; good co.; fair house. Estelle Mercia, violinist, deserves special mention. Labadie's Faust 24.—WASECA OPERA HOUSE (A. D. Goodman, manager): Dark.

WINONA.—OPERA HOUSE (M. D. Field, manager): Mattie Vincent co. May 22-27 presented to good business A Modern Circe, Mabel Heath, Arabian Nights, Brother Against Brother, My Uncle from India, and My Uncle Josh. Flint, hypnotist, to light houses, 29-3.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): The Pay Train 26. Labadie's Faust July 12.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): The Pay Train 8.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Labadie's Faust 15.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Closed for the season.—CRAWFORD THEATRE (E. S. Brigham, manager): Closed for the season.—ATHLETIC PARK: Captain Bob Cook's Battle of Manila drew large crowds May 29-3.—ITEMS: C. U. Philley, manager of the Tootle Theatre, has obtained a five years' lease of the Crawford Theatre, dating from July 1. The Crawford will be thoroughly overhauled and renovated, and opened as a popular price house about Sept. 1. The name of the house will be changed, probably to the Lyceum. Mr. Philley also retains his position as manager of the Tootle Theatre, and will hereafter devote his entire time to theatrical work. He will leave for New York in a short time to attend to his bookings for next season.—E. S. Brigham, the retiring manager of the Crawford Theatre, will go to New York 10 to become booking agent for the Crawford Circuit. Mr. Brigham has been very popular during his residence here and the Crawford has prospered under his able management.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Season closed.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Stock co. will open 12.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): John S. Lindsay and a good co. played to small houses May 29-31. Roland Reed to fair houses 1-3, presenting The Wrong Mr. Wright and Father's Boy. MacDowell-Walsh co. 8-11 will close the house for the season.—UNION FAMILY THEATRE: Vaudeville May 29-3 to poor attendance.—ITEM: Manager McFarland has gone to New York to book attractions.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Roland Reed and excellent supporting co. to fair business in The Wrong Mr. Wright May 31. MacDowell-Walsh co. 7.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Roland Reed in The Wrong Mr. Wright May 30; good house; excellent performance. Walsh MacDowell co. 14, 15.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Turtle delighted a large audience May 29. Walsh-MacDowell co. 6.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): McSorley's Twins May 29; small house; fair performance. Season closed.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): McSorley's Twins May 31; small house.

NEBRASKA.

BEATRICE.—AUDITORIUM (G. L. Platt, manager): Blind Boone Concert co. May 31 to good business. The instrumental numbers were pleasing, and the young vocalist of the co. was cordially received.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Dark.—ITEM: Mr. Lee has retired from the management of this house. His former associate, R. D. Fuller, has leased the property and will manage the house in future. It will be thoroughly renovated and new scenery added during the Summer. Mr. Fuller has been the active manager in the past and the same care in booking attractions will be exercised as heretofore.

NEBRASKA CITY. THE OVERLAND (Carl Morton manager): The Andrews Opera co. May 29-3 presented Martha, Cavalleria Rusticana, and The Pirates of Penzance to good business. Myrta French deserves mention.

GRAND ISLAND. BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Alba Heywood May 26 to poor business account stormy weather. Shadows of a Great City 3; poor business; performance satisfactory. John Griffith 7.

NORTH PLATTE. LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Sheridan-Wolford Stock co. in Shadows of a Great City 2; small house; good performance.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Andrews Opera co. sang Martha and The Bohemian Girl May 31, 1 to splendid business; satisfaction given. John Griffith 10.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Alba Heywood co. gave a fine performance to good business May 31.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Hoyt's Comedy co. 26-July 1.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Season closed with Howe's wargarph May 31.

CLAREMONT.—OPERA HOUSE (H. F. Eaton, manager): Sawtelle's Dramatic co. 26-July 1.

NEW JERSEY.

NEWARK.—WALDMANN'S NEW THEATRE (Harry Hyams, manager): Milton Aborn Opera co. in Carmen 5-10. The extreme heat kept down the attendance. The co. presenting Carmen is almost a new one, including Payne Clark, J. K. Murray, Charles A. Wallace, Milton Aborn, Henry Wallace, Charles Amado, Florence Reida, Edyth Berwin, Susie Rocamera, and Clara Lane. The engagement will close 10.—ITEMS: Fields and Hanson's Minstrels will begin their tour early in September.—Marguerite Fields will be with Corse Payton's co. next season.—John Shaw, of the Columbia Stock co., had a narrow escape May 27 from being disfigured for life. During the duel in The Banker's Daughter the point of his opponent's sword hit him under the eye.—George Neville, assistant stage-manager of the Columbia Stock co., has been asked to take charge of an amateur theatrical co. that will give performances this Summer at Asbury Park, Red Bank, and Far Rockaway.—The owners of Jacobs' Theatre have secured a temporary injunction restraining Maurice J. Jacobs from removing certain fixtures from the theatre. In their complaint the owners accuse Manager Jacobs with maliciously trying to injure the property. Manager Jacobs makes a general denial and says that he has only removed such fixtures as were his personal property. C. Z. KENT.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): An unexpected pleasure was given the patrons of this house 3, when 'Way Down East was presented to a large audience. The house will now positively close until Aug. 15.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): 'Way Down East 1, 2; delighted crowded houses. Santanelli 12.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Widow from the West 2; good performance and house.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Widow from the West 5, 6 failed to appear.

NEW MEXICO.

ALBUQUERQUE.—ORCHESTRION HALL (A. A. Trimble, manager): L. R. Stockwell in A Midnight Bell May 29; crowded house; performance good. Rose Stillman co. in Charley's Aunt and Money to Burn 1-3; performances good; fair attendance.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Wilbur Opera co.'s engagement closed 3. The regular season will close 14, with Maude Adams in Romeo and Juliet.—LELAND OPERA HOUSE (F. F. Proctor, manager; P. F. Nash, resident manager): The Bond Comedy co. appeared in Barbara and A Glimpse of Paradise 1-3. The second week opened 5 with an increased attendance. The programme opened with Professor McCarty's stereopticon views of timely topics. Venie Atherton's songs were hits. Jerry Burke, Moonshiner, introduced Miriam Nesbitt, assisted by Charles Halton, John Terriss, Margie McNeil, and Frederic Bond. Morrell and Evans did a pleasing sketch. The Three Hats followed, and was well played by Frederic Bond, R. W. Smiley, John Terriss, Louis Albion, David Elmer, Eva Vincent, Miriam Nesbitt, Ellen Rowland, and Ruth Berkeley. Book the Third, Chapter the First, and Uncle 8-10.

HUDSON.—OPERA HOUSE: Hudson Players (local) 5, reproducing Lot 49, In Honor Bound, and The Doll and the Demon for the benefit of Co. D, First Regiment, N. G., N. Y., to a good house. All were pleased with the entertainment, notwithstanding the extreme heat.—ITEM: The performance on Monday evening was another success for the Hudson Players, who always do high-class amateur work. It was remarkable that they should have another good house especially as the temperature was over the hundred in the theatre. The following members of the club took part this year in the cast or chorus: R. A. M. Deeley, A. R. Benson, Charles Esselstyn, C. M. Abbott, Philip Golderman, Egbert Payne, J. Frank Chace, R. A. Aitkin, Dr. O. H. Bradley, Will W. Chace, Willis Hills, Perkins Cady, and Harold Evans; Lillian Du Bois, Elizabeth Cady, Mrs. Bradley, Gertrude Hoysradt, Lillian Fowler, Gertrude Du Bois, Mrs. Aitkin, Mrs. Benson, Mrs. F. C. Hanks, Mary Brown, and Louise Aitkin.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The short season at this house closed May 30 with Sousa's Band to satisfactory business.—ITEMS: The New Opera House opened April 5 with A Dangerous Maid. Since then we have had the best line of attractions ever seen here. All with one or two exceptions played to eminently satisfactory business. Visiting managers have been loud in praise of the house and its equipment, and a big season is looked forward to by Manager Game. The house will reopen early in August. During June and July Mr. Benson, the owner, will have the lobby completed. The local Philharmonics are billed for a concert in Albany 27.

CORTLAND.—OPERA HOUSE: Wallace and Gil-

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were managers. Burrill Comedy co. 5 Reopened to fair house, and are giving excellent satisfaction to rather light business owing to the extreme heat. The plays for the week are: The Diamond Ring, True as Steel, Rose Garland, The Counterfeiters, Saved from the Sea, East Lynne, Old Glory, and Rip Van Winkle. This closed the local season.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Myles McCarthy in Dear Hearts of Ireland 3 failed to keep date and Chauncey Olcott 10 canceled. Richard Ward, trick cyclist, will head a vaudeville co. 15-17.—BROADWAY THEATRE (George L. Corliss, manager): The Brownies (local), direction of H. E. Bauyere, 29, 30.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident-manager): The Shubert Stock co. attracted large and well-pleased houses 5-10, presenting The Wife.—LYCEUM THEATRE (A. E. Wolff, manager): The Private Secretary, as interpreted by the stock co., was well received by fine audiences 5-10. Maude Adams 12.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Frank Daniels in The Wizard of the Nile to a large and enthusiastic audience May 25. The Burglar to small house 5; fair co. Season closed.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Spooners closed a very successful engagement 3; satisfaction given.—BIJOU THEATRE (P. M. Cooley, manager): Dark.

TROY.—MUSIC HALL: The annual concert by Jean Lyman Cooper and pupils 5 gave satisfaction to good-sized audience.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Pay Train 2 to fair business; co. poor. McSorley's Twins 5. Roland Reed 6, 7. Professor Grant 8.
ALSON BRUBAKER.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): The Pay Train May 31 to small house; fair performance. McSorley's Twins 3.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Pay Train drew a small audience 3; performance fair. Roland Reed 10. MacDowell-Walsh co. 23.

OHIO.

DAYTON.—ITEMS: Manager Harry E. Feicht, as director general of the Dayton Street Fair for week of May 26 is booming his attraction, and will make it an unqualified success.—Al. G. Field was in the city 2, the guest of Manager Harry Feicht.—George A. and Fred Dickson's lease of the Grand Opera House will expire July 1, when George B. Ketchum, the new lessee, will assume charge and prepare for the coming season.—Memorial Hall (Soldiers' Home) is undergoing redecoration and general improvements.
J. W. WEIDNER.

TORONTO.—PARK OPERA HOUSE (E. C. Clark, manager): The initial performances of Santiago, a new play by J. M. Jenks, of this place, was given by a good local cast May 26, 27 to big business. The play, although coarse, has many new and pleasing features and thrilling climaxes. It was well staged and costumed. Mr. Jenks will make some changes, and put the play on the road next season. Pittsburg Conservatory Concert co. 29; excellent programme; good business. Elks' Minstrels, of Steubenville, O., 2 to good house.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Dark.—ITEM: Since the close of the season the Masonic has been undergoing extensive improvements. The whole interior has been remodeled and refrescoed. The stage has all new scenery, and a handsome new drop curtain has been added. Manager Robinson is being congratulated on all sides.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Vogel's Minstrels to good business 5. John L. Sullivan co. to a small house 6.—ITEM: Lima Lodge, No. 162, B. P. O. E., will give their annual minstrel performance 14.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): A Scrap of Paper (local) 2 to well-pleased performance, under direction of Jennie Dunkin Hall, who played Suzanne excellently, and proved a capable stage manager.

TIPPIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): John L. Sullivan co. 7.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Baldwin-Melville co. (return date) 8-10.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): John L. Sullivan co. 8.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): A Jay from Jaysville (local) 8. Vaudeville 12.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): George F. Hall lectured to good house May 24. Frederick Abbott, elocutionist, 30. Local minstrels 6.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Wakefield-Andrews Opera co. in Martha May 27 to large house; good co. The Turtle 7.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Velpo Stock co. closed a week of very unprofitable business 3. The bad business was not because of lack of merit on the part of the co., for it is one of the best of the traveling repertoire cos., but because of the hot weather, the outdoor attractions at the Park (Paxtany) and a 10-cent tent show. That petite and piquante actress, Jessie Mae Hall, appeared for one night 3 with this co., but her opportunities were limited to a one-act play, Mr. Santa Claus. Repertoire: Little Miss Weatherford, The Red Cat, A Complicated Case, Satan's Football, and A Man of Mystery.—PAXTANY PARK: Boston Ladies' Band May 29-3 had good audiences and played in a meritorious manner. Carlin and Clark's Minstrels this week 5-10; good audiences.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Swan Stock co. opened the Summer season 5-10 in Who's Baby Are You, A Little School Girl, The Red Cat, and The Princess of Patches first half of week to large audiences; excellent co. and specialties.—VALLAMONT PARK (J. A. Brocius, manager): Clara Turner's Stock co. 5-10 first half of week in The Buckeye, Chums, and The Hearts of Virginia to good business; appreciative audiences.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Season closed.—ITEM: During the Summer the house will be remodeled and fitted with new scenery throughout.

CHARLEROI.—COYLE THEATRE (W. S. Coyle, manager): Wood's Concert Band 3 closed the local season; good business; audience pleased.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Frank Daniels in The Idol's Eye delighted a large audience 7.—ITEM: A large number of army and navy officers saw The Idol's Eye 7.—Newport will be the headquarters of Admiral Sampson's North Atlantic Squadron during the Summer, and with Fort Adams, Fort Greble, the torpedo station, and training station on the outskirts of the city, we will have a large military establishment.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Local minstrels 2; good performance; full house. Young Brothers' U. T. C. 9.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): A season of Summer opera was inaugurated under flattering conditions 5. The Milton Aborn Opera co. opened an eight weeks' engagement, presenting The Isle of Champagne. The house was beautifully decorated and packed with an audience that thoroughly appreciated the work of the co. J. Aldrich Libby and Marie Laurens made distinct hits. The Chimes of Normandy and The Bohemian Girl 12-17.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): The Schwarz Stock co. for their second week presented Claire and The Forge Master, and Law and Labor May 29-3 to big business; performances well received; good specialties were given between the acts.
W. V. LYONS.

UTAH.

SALT LAKE CITY.—ITEMS: Elsie de Tourney is in the city while en route to California.—Eddie Carruthers, the urbane ticket man of the Grand, will have an office in New York this Summer as representative of Manager Mulvey.—Ruth Eldredge, a prominent local amateur, has gone to New York.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): McDonald, a local hypnotist, gave two fair entertainments 4, 5 to fair houses.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): Tommy Donnelly's Minstrels 5; good performance; fair house. Joseph Greene co. 19-24. The Frogs of Windham (local) 29, 30.—MUSIC HALL: Sousa's Band May 24; crowded house; receipts $1,009; audience pleased.—ITEMS: Burton F. Leavitt, author of The Frogs of Windham, will produce this comic opera here under his personal supervision for the benefit of St. Johnsbury Band.—Charles A. Chapman had the local management of Sousa's Band.—Manager Doyle canceled Howard and Currier's Rough Riders 8.

BELLOWS FALLS.—OPERA HOUSE: Sawtelle Dramatic co. 12-17.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): The Turtle 2-4 to good houses.—THIRD AVENUE THEATRE (W. M. Russell, manager): The Belasco-Thall co. to splendid business May 28-3. This co. is one of the best seen here this season. For its second week 4-10 the co. will present A Social Highwayman, The First Born, and A Man With a Past.—ITEMS: Manager Howe is attempting to secure the Wakefield-Andrews Opera co. for an eight nights' engagement on the subscription plan.—Asa Lee Willard, who is with the Belasco-Thall co., is a Seattle boy, and shows splendid progress in his work.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Confederate Spy by members of co. E., N. G. W., May 29; large attendance; play was well presented. The Turtle 30; crowded house; play has little to recommend it to a respectable audience. Blanche Walsh and Melbourne MacDowell in La Tosca and Fedora 2, 3. El Caliph, an operetta, written by Frederick R. Marvin, of this city, will be presented by local talent 7, 8.

TACOMA.—THEATRE (L. A. Wing, resident manager): Clay Clement in The New Dominion May 27 to a fair house, but an enthusiastic one. No more popular actor visits Tacoma than Mr. Clement. His co. is good throughout. Mrs. Clay Clement, Phrosa McAllister, and Gertrude O'Malley were especial favorites. Walsh-MacDowell co. in La Tosca May 31, The Turtle 1 to big house.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van De Water, manager): Si Perkins Comedy co. in Uncle Daniel, The Girl I Love, Aline, Si Perkins, East Lynne, The Hidden Hand, and Mollie and I May 29-3 to good business; poor performances.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Anderson Theatre co. May 29-3 to poor business in The World, After Dark, Mystic Mountain, The Stars and Stripes, The Smugglers, and The Cannon Ball Express. William Owen in The Three Guardsmen 31, 1 to fair houses; co. pleased. Martin's U. T. C. 2 to small house.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): John L. Sullivan co. 1 to good business; receipts, $426. Schubert Symphony Club 2; receipts, $210; audience pleased. Clara Mathes co. 12-17.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Dark.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Elks' Burlesque Circus 2 to packed house; receipts, $860.—ITEM: Manager Kindt, of the Davenport, Iowa, Opera House, is in the city, the guest of Punch Robertson.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Anderson Theatre co. opened for four nights 1, presenting The World, Mystic Mountain, The Cannon Ball Express, and Cuba to good business.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Devil's Auction 3; good house; satisfaction given. Clara Mathes Comedy co. in A Special Deposit 5 and Town and Country 6.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Boston Lyric Opera co. May 29-31 to fair business. McSorley's Twins 9. Roland Reed (Elks' benefit) 12.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): The Knowles, hypnotists, opened for three nights 5 to good business. Pabst German Theatre co. 11. Salisbury Stock co. 22.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Devil's Auction 2 closed the local season to a large audience.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): John L. Sullivan's co. May 31; largest business in history of house; performance satisfactory. Louise Brehany Concert co. 7.

POND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Irving French co. 8-10.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): John L. Sullivan co. 3 to big business. Salisbury Stock co. 15. Anderson co. 19-24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Mahara's Minstrels 5. Mattie Vincent co. 12-17. The Flints 26.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Martin's U. T. C. drew two S. R. O. audiences May 30; performances good.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Wolford Sheridan co. in Shadows of a Great City and Eagle's Nest May 31, 1; good co.; moderate business.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Neill Stock co. May 25-3. The Pay Train 5, 6. Roland Reed 8, 9. Walsh-MacDowell co. 19-21.—GRAND OPERA HOUSE (W. H. Seach, manager): Metropolitan Opera co. 29-indefinite in Olivette, La Mascotte, The Mikado, The Bohemian Girl, and other standard operas; very good attendance; pleased audiences. Principals are Will S. Rising, Maurice Hageman, Eddie Smith, Sydney Rhorer, Charles Wallers, Blanch Aldrach, Jeannette Lincoln, Alice James, Agnes Millard, and William Kemble.—ITEMS: Fred Wallace, who accompanied the Neill co. to the city, is a Winnipeg boy and his acting was suitably recognized by his friends.—Rat Portage, Ontario, amateurs will produce The Bohemian Girl July 1, 2.—Mr. Ward, clarinet in Winnipeg Theatre orchestra, has left for Barrie, Ontario, preparatory to joining one of the big American bands.—The Princess Bonnie will be repeated by local amateurs at the Grand Opera House July 10-12.

TORONTO.—ITEMS: With the exception of two vaudeville houses all the theatres have closed for the season, and in all of them the work of renovation has begun. The probabilities are that next season will see six theatres open in Toronto, the business of the past six months, in the opinion of some of the local managers, justifying the increase. The Princess, which has for two years been the home of the Cummings Stock co., will probably be used for a similar purpose next season, this leaving two houses, the Grand and Toronto, which will be the only ones to play combinations. The other three theatres will probably be entirely devoted to vaudeville. The many theatrical people who live in the city are beginning to return for the Summer, among the latest arrivals being Gus P. Thomas and George Summers, both of whom had successful seasons.

OTTAWA.—VICTORIA PARK AUDITORIUM (Eugene Redding, manager): Summer season opened 5, when the Robinson Comic Opera co. presented Said Pasha in excellent style. Notably good were Lizzie Gonzalez, Ethel Vincent, J. W. Kingsley, and Frank V. French; large audiences. The Grand Duchess 8-10.—ITEMS: H. R. Jacobs is in town.—The Grand Opera House will undergo extensive alterations during the Summer. Joseph Frank will remain as local manager.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins co. in Brown's in Town and The Wrong Mr. Wright May 29-3 to great business; splendid performances. Spears Comedy co. opened for a week 5 in The Red Cross Nurse; business and performances good. Patience (local) 12, 13. Town Topics 14-17.—MECHANICS' INSTITUTE (C. A. Everett, manager): White Crook co. 9.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Spears Comedy co. May 29-4 presented The Red Cross Nurse, A Soldier's Sweetheart, The Bosom Friend of Bowser, A Wifes' Peril, Mabel Heath, and Bound in Honor; poor business.—ITEM: Mr. Spears, while arranging his cineograph, accidentally dropped a burning match on the films and they were burned. The loss was $100.

NELSON.—OPERA HOUSE (J. E. Annable, manager): Bittner Theatre co. May 29-3 in Drifting Apart, At Gay Long Branch, Only a Country Girl, Running for Congress, An Unequal Match, and La Belle Marie; fair business.—ITEM: The Nelson Opera House passed under the new management of J. E. Annable 1.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Manager Charlebois has commenced the repairs to his house and expects to have them finished by Aug. 1.—GAIETY THEATRE (Camille Cordallez, manager): Dark.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): Manager McMillan's benefit 9.

ARENA.

WARRENBURG, MO.—Lemmen Brothers' Circus May 31 to fair business; performance not up to their usual standard.

BEATRICE, NEB.—Gentry's Dog and Pony Show No. 1, with its trained animals gave four performances to large audiences May 29, 30.

SOUTH CHICAGO, ILL.—Walter L. Main's Circus 6 to good business.

GRAND ISLAND, NEB.—Cullins Brothers May 30 to small business. Gentry's Dog and Pony Show 6.

GRAND RAPIDS, MICH.—Walter L. Main's Circus gave two performances 1; crowded tents; show excellent.

SALT LAKE CITY, UTAH.—Ringling Brothers' Circus drew packed tents 3. The show is one of the best ever seen here. The trained animals are especially interesting.

SOUTH BEND, IND.—Walter L. Main's Circus drew two large crowds 3, giving an excellent show. During the afternoon performance the large main tent was struck by a sudden and furious wind and rainstorm and almost completely destroyed. Fortunately nobody was hurt. Gentry's Dog and Pony Show 12. Hall and Long's Pavilion Show 12-17.

LEXINGTON, KY.—John Robinson's Circus gave two fine performances 6 to large audiences.

EAST LIVERPOOL, O.—J. H. Sparks' Circus to the capacity 2.

POCATELLO, IDAHO.—Ringling Brothers' Circus 3 to immense business. The show is the greatest that ever came West.—Item: Alfred and Albert Ringling spent the day here trout fishing.

GLOVERSVILLE, N. Y.—Wallace's Shows gave two excellent performances 8 to the capacity of the tents.

SARATOGA SPRINGS, N. Y.—Pawnee Bill's Wild West 8 gave two performances to large business. The balancing and acrobtic acts were the best features.

PORTLAND, ME.—Forepaugh and Sells Brothers' Circus to capacity 6.

KALAMAZOO, MICH.—Walter L. Main's Circus 2 drew a fair-sized crowd in the afternoon and packed the tent in the evening; excellent performance.

NEW BRITAIN, CONN.—La Pearl's Circus pleased immense business 3.

NEW HAVEN, CONN.—La Pearl's Circus gave two performances 2. The tent was crowded to its capacity. The performances were exceptionally good.

AUBURN, IND.—Bisco's Dog and Pony Show 2 to fair business; good entertainment.

HARRISBURG, PA.—Welsh Brothers' Circus May 29-3 was well attended.

SUNBURY, PA.—Wallace's Circus May 31; attendance large; performances excellent.

WESTFIELD, MASS. Goodrich's Circus May 31; good business; pleasing performances.

PORTSMOUTH, N. H.—Forepaugh and Sells Brothers' Circus to large attendance 5.

KEARNEY, NEB.—Cullins Brothers' Wagon Circus 2; poor business on account of storm.

SPOKANE, WASH.—Professor Bartholomew's Trained Horses and Norris Brothers' Dog Show entertained large audiences 1, 3.

TORONTO, O.—John Spark's Circus May 31 to S. R. O.; excellent performance.

MT. STERLING, KY.—Robinson's Circus 3 to S. R. O.; performances poor.

GRAND JUNCTION, COL.—Ringling Brothers' Circus, May 29, to large business; performance first class.

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Born.

BARTLING.—A daughter to Mr. and Mrs. Charles C. Bartling (Florence Le Roy), in this city, June 11.

Married.

BURK—WHITMER.—Jo Burk and Miss Whitmer, at Evansville, Ind.

CARLETON—CLAUDE.—W. P. Carleton and Toby Claude, in London, Eng.

FOLSOM—THROPP.—Robert Folsom and Clara Thropp, at Leadville, Col., on Oct. 3, 1898.

LEYBURNE—BUNTING.—Charles H. Leyburne and Emma Bunting, at Wellsville, O., on May 23.

ROBERTS—WAINWRIGHT.—Franklyn Roberts and Marie Wainwright, in New York city, on June 2.

STERN—LEWIS.—At New York city, on June 11, by Rev. Dr. N. B. Newmark, of Brooklyn, Joseph W. Stern to Leona Lewis.

SCHUTZ—GEORGE.—Eugene Schutz and May E. George, at Hartford, Conn., on May 29.

WEIL—WOOD.—Henry G. Weil and May E. Wood, in Jersey City, N. J., on Jan. 22.

WRIGHT—STODDARD.—J. Hooker Wright and May Stoddard, in Chicago, Ill., on May 18.

ZWEIFEL—KRAMER.—Fred Zweifel and Alma Kramer, in New York city, on May 31.

Died.

CREESE.—Lizzie Creese (Mrs. John T. Burke), in this city, June 5, of paralysis.

CUMMINGS.—Laron Cummings (Willard James), in Salt Lake City, Utah, on June 2, of apoplexy.

DALY.—John Augustin Daly, in Paris, France, on June 7, of heart failure, aged 61 years.

DENIER.—Mrs. Tony Denier (Mlle. Auriol), in Chicago, Ill., on June 6.

FOLEY.—Frank Foley, brother of Hattie Foley, at Las Vegas, N. M., May 28, of consumption.

GEIGEL.—Theodore Geigel, at Bellevue Hospital, New York city, on June 3.

HANEY.—John Haney, at Hyde Park, Mass.

HEALEY.—Joseph F. Healey, at the J. Hood Wright Hospital, New York city, on June 3, of nervous paralysis.

JENNISON.—S. W. Jennison, near Pomona, Cal., May 25.

JEROME.—Fred Jerome, at Enfield, Conn., on May 26.

KAIER.—Charles D. Kaier, at Philadelphia, Pa., May 31, aged 61 years.

KEANE.—James K. Keane, at Providence, R. I., May 31, aged 47 years, of consumption.

POST.—Mrs. E. M. Post, at St. Vincent's Hospital, Jersey City, June 6.

PRUME.—Franz Herin Jehin Prume, in Montreal, Can., on May 29, of heart disease, aged 60 years.

SANTIBANEZ.—Captain Lorenzo Santibanez, in the City of Mexico, on June 6.

STRAUSS.—Johann Strauss, in Vienna, Austria, on June 3, of inflammation of the lungs, aged 74 years.

SMITH.—At Sayville, L. I., on May 28, William A. Smith (father of Bessie Bonehill) in his eighty-fifth year.

SMYTHE.—Mary A. Smythe, mother of Isabel Waldron, in Brooklyn, N. Y., May 28, aged 76 years.

WELLS.—Mrs. F. C. Wells, in New York city, on June 10, of apoplexy.

THE ELKS.

Henry Mulvaney, Past Exalted Ruler of New York Lodge, No. 1, was presented on Sunday by his brother members with a handsome gold badge, studded with diamonds. The lodge will send a big delegation to the coming Grand Lodge meeting in St. Louis.

A lodge will be instituted at New Lexington, O., June 14 with fifty charter members. The work will be done by Zanesville Lodge, under direction of Frank M. Ford, District Deputy for Southern Ohio, assisted by 200 Elks from other lodges.

Portland, Me., Lodge will hold its annual field day at Little Chebeague Island June 19.

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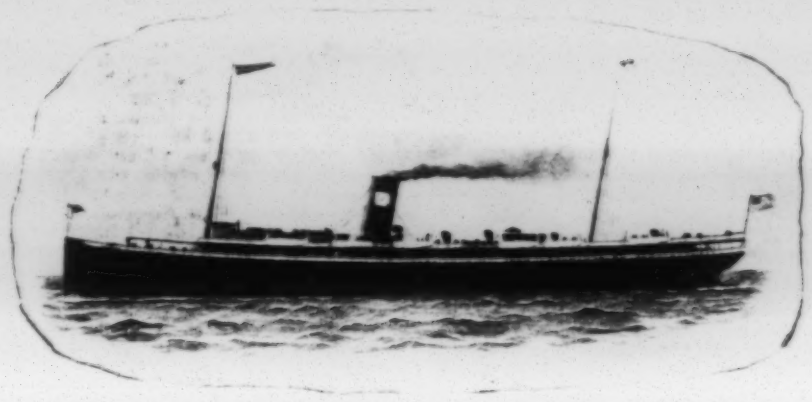

New Twin-Screw Steamship "LA GRANDE DUCHESSE" of the Plant Line.

THE constantly increasing tourist travel to the Provinces, and the evident intention of the Plant Line management to fully provide for the demands made upon them by the traveling public, are very good reasons for placing the steamship "La Grande Duchesse" on the Boston, Halifax and Charlottetown route, which they have arranged to do. It is a well-known fact that the steamships "Halifax" and "Olivette," during the past few seasons, have been taxed to their full capacity, and all who desired to take the trip, particularly through to Charlottetown, were not able to get accommodations; but with the substitution of "La Grande Duchesse" for the "Olivette," and using both this ship and the "Halifax" through to Charlottetown, the accommodations will be more than doubled. "La Grande Duchesse" has probably twice the tonnage of any ship running from Boston to the Provinces, and all the appointments are on the same scale. She has a great number of staterooms, which are all very large and airy compared with ordinary rooms. Her saloons and social halls, of which there are several, are finished and furnished in exquisite taste. Her dining saloon is a grand affair, comfortably seating one hundred and twenty-five persons. She is a remarkably light draft, which makes her steady in almost any kind of a sea. She is also very fast. Besides being fitted with every known appliance for the safety and comfort of passengers, she has the distinction of being supplied with a complete telephone exchange. This enables a passenger to telephone from his room to the steward, purser or even the captain, as well as talk with a friend in any other room on the ship. The "Halifax" has been thoroughly overhauled and put in first-class condition for the summer business, which, from all indications, promises to be heavier than ever. The citizens of Boston and New England should, and no doubt will, fully appreciate the enterprising spirit on the part of the Plant Line in placing such a magnificent ship at their service.—*Home Journal*, Boston, May 13th.

At the new ticket office of the Plant Line, on the ground floor of the Dun Building, No. 290 Broadway, corner Reade street, can be obtained tour books, descriptive of Nova Scotia, Cape Breton and Prince Edward Island, and schedules of the ships. If desired by mail, address J. J. Farnsworth, Eastern Passenger Agent, 290 Broadway.

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AUGUSTIN DALY'S DEATH.

(Continued from page 2.)

memorable feature of the English visits were the memorable performances given by Mr. Daly's players at the Shakespeare Theatre, Stratford on Avon.

In many ways Daly's Theatre here stood alone in superiority of conduct. The discipline of every person employed, from actors down to the lowest menial, was absolutely perfect. Inflexible rules were laid down, regulating the behavior and demeanor of every one employed, and these were enforced to the letter. Sometimes the rules seemed over exacting, often irksome, but their effect was to maintain the most perfect discipline ever seen in an American theatre. Mr. Daly was one of the two New York managers that succeeded in abolishing the speculator nuisance at their theatres. To this end he discontinued the advance sale of tickets at his box-office, selling to early applicants for tickets simply a slip that bore no name but which, when presented at the door accompanied by the name of the purchaser (which name had been required at the box-office), would secure the sittings engaged. The speculators were effectually overcome, since the process of circumventing this arrangement was too complicated to be considered, and Mr. Daly's theatre was freed of the nuisances.

MR. DALY'S PLAYERS.

The list of players managed or "discovered" by Mr. Daly, or who have come into prominence under his fostering care, or have found his genius of assistance in the perfection of their art, is almost amazing in length. A few of the names that may be mentioned here are Mrs. Scott-Siddons, Fanny Davenport, Ada Dyas, Carlotta Leclercq, Adelaide Neilson, Mlle. Aimee, Ada Rehan, Clara Morris, Janauscek, Madame Methua-Scheller, Agnes Ethel, Effie Germon, Adelaide Lennox, Nina Varian, Catherine Lewis, Sarah Jewett, Kate Claxton, Edith Kingdon, Mabel Jordan, Laura Joyce, Virginia Dreher, May Irwin, May Fielding, Annie Yeamans, Isabel Irving, Kitty Cheatham, Effie Shannon, Adelaide Prince, Maxine Elliott, Virginia Earle, Irene Perry, Mabel Gilman, Blanche Bates, Sibyl Carlisle, Nancy McIntosh, Marcia Van Dresser, Percy Haswell, Mrs. G. H. Gilbert, Edwin Booth, Joseph Jefferson, Mr. and Mrs. Charles Mathews, James Lewis, John Drew, John Gilbert, E. L. Davenport, Charles Fisher, Walter Montgomery, William Davidge, Mr. and Mrs. Charles Walcot, Charles Fechter, John Brougham, George L. Fox, E. A. Sothern, Louis James, Stuart Robson, "Bob" Craig, George Holland, Otis Skinner, Arthur Bourchier, Frederick Bond, Sidney Herbert, William Courtleigh, Edwin Varrey, Harry Lacy, Henry E. Dixey, William Gilbert, James Young, Tyrone Power, Frank Worthing, John Craig, Charles Richman, Cyril Scott, George Clarke, Wilfred Clarke, William Owen, Charles Wheatleigh, William Sampson, Herbert Gresham, George Lesoir, and very many more.

MR. DALY'S LIBRARY.

Few persons, even in Mr. Daly's circle of friends, knew quite the extent and value of the treasures contained in his private library. The volumes were accumulated slowly and with infinite pains, by Mr. Daly, and during the latter years of his life they grew dearer to him than any other of his various belongings. Through his old friend, J. W. Bouton, he purchased rare editions and unique works, frequently paying several thousand dollars for books that were considered prizes by collectors. The entire collection is valued at not less than fifty thousand dollars, and that figure is considered a most conservative estimate.

Among the works of unusual rarity on Mr. Daly's shelves are two volumes of General Grant's Memoirs, illustrated in pen and ink by David E. Cronin. Only one duplicate is known to exist, that having been made for George W. Childs at a cost of three thousand dollars. Perhaps the greatest treasure of the library is the Douai Bible, a volume known to bookmen the world over. A rare History of London in thirty-six folio volumes, illustrated with thirty thousand engravings, etchings, water-colors and lithographs; a set of Ireland's "History of the New York Stage," and a set of Dickens, first editions—the last named valued at $2,000—are some of the books that Mr. Daly especially prized.

Some years ago Mr. Daly purchased at a high figure a large collection of letters to and from Charles Dickens, in which are friendly missives from Washington Irving and many other distinguished men of the time. Mr. Daly also gathered together one of the most complete collections of playbills known to exist. Only a few months ago he purchased an almost priceless scrap-book in which were two bills announcing the first appearance of Adelina Patti—aged eight—at John Brougham's Theatre, near the corner of Broadway and Broome Street.

Mr. Daly's collection of furniture, bric-a-brac, armor and costumes, while in a sense a part of his theatrical equipment, is still of such interest and value that it may be reckoned among his more private treasures. No theatrical manager ever before accumulated so many articles of genuine worth with which to decorate his stage. There was never a sham bit of tapestry, bronze or metal-work displayed in any of the Daly productions, and the collection of real properties that the manager accumulated in his storehouse is said to be worth fully $250,000.

HONORS PAID TO MR. DALY.

Unlike many men, whose services to the world were not recognized until after their deaths, Mr. Daly received during his lifetime many sureties of the esteem in which he was held by the public.

In December, 1894, he was presented with the Laetare medal of the University of Notre Dame—a medal bestowed every year "on some child of the Church who has distinguished himself or herself in literature, art or science, or in benefactions to humanity." The ceremony of presentation took place at the archiepiscopal residence at Madison Avenue and Fiftieth Street. Archbishop Corrigan and the Rev. Andrew Morrissey, rector of the University of Notre Dame, made the addresses; the latter voicing the Church's appreciation of Mr. Daly's work in uplifting the stage.

In his response Mr. Daly spoke the following sentences, that may be quoted as indicating the modesty and sincere purpose that characterized him through life:

"We cannot but feel grateful," he said, "no matter how little we have labored for applause, if, after the bustle and turmoil are past, friendly voices cry out to us, 'Well done!' And we are the more gratified if the judicious discern greater results from our work than we purposed when we were engaged in the duty of the hour. If one lasting result of my efforts shall be an influence on the times which will be transmitted to those who follow us, and lead to a preservation in our own country of the highest forms of dramatic art, I shall be amply repaid."

A more public, though not more distinguished tribute, was paid to Mr. Daly in April, 1896, when the Shakespeare Society of New York gave a dinner in his honor at Delmonico's. There were gathered, upon that occasion, the foremost men of their several professions in the city, and the speakers—noted men all of them—took pride in eulogizing their guest for his services to the stage in presenting Shakespeare's plays. Appleton Morgan, president of the society, in introducing Mr. Daly, said: "No one but William Shakespeare could have so written those plays, and no one but Augustin Daly could have so produced them."

Mr. Daly's address which was printed in full in THE MIRROR at the time, was perhaps the most notable of his career. He spoke of his own efforts in the direction of the highest dramatic art; of the theatre in its various aspects; of his ambitions for the future, and in closing he paid a tribute to those players who had been associated with him that should be remembered and appreciated by them always.

Among the other speakers of the evening were General Horace Porter, St. Clair McKelway, the Rev. Michael J. Lavelle, Dr. John S. White, John A. Taylor, Professor Henry Lawrence Southwick, and Wallace Bruce, honorary president of the Shakespeare Society of Edinburgh. They represented many professions and many lines of thought, yet with equal fervor they bestowed their praises upon Mr. Daly and showed their appreciation of the work that he had done.

RESOLUTIONS AND CONDOLENCES.

Mr. Daly had been elected to the Board of Trustees of the Actors' Fund of America the day before he died. Immediately upon learning of the manager's death, President Louis Aldrich called a special meeting at the rooms of the Fund, among those present being the President, Antonio Pastor, Charles H. Hoyt, De Wolf Hopper, Andrew A. McCormick, F. F. Mackay, Harrison Grey Fiske, Frank G. Cotter, Milton Nobles, Harry Harwood, and Theodore Bromley. The following resolutions were adopted:

Resolved, By the Trustees of the Actors' Fund of America, in special meeting assembled this 8th day of June, 1899:

That we have learned with profound regret of the sudden death of Augustin Daly, and we desire to give public expression, as representatives of the Actors' Fund Association, to the sense of the great loss that has been sustained by dramatic art in America through the untimely removal of one who has served its best interests faithfully and courageously during so many years.

Resolved, That in the death of Mr. Daly the American theatre has lost a manager of high ideals and brilliant attainments, whose forceful personality and expert skill have left an indelible impress upon the annals of our stage; a dramatic author of note, and a stage director who had few peers among his contemporaries.

Resolved, That we tender to the family of Mr. Daly our sincere and heartfelt sympathy in their hour of bereavement.

Resolved, That these resolutions be spread upon the minutes of this Board, and that a copy, suitably engrossed, be sent to Mrs. Daly.

A special meeting of the Board of Directors of the Catholic Club was held on Friday evening, First Vice-President Stephen Farrelly presiding. Those in attendance were Secretary John J. Pulleyn, Andrew A. McCormick, John J. Rooney, Myles Tierney, Nicholas J. Barrett, John J. Deery, Alfred W. Johnson, Thomas Gilleran, John P. Callanan, William J. Moran, and the Rev. M. A. Taylor. Messrs. Rooney, Tierney, and McCormick, the Committee on Resolutions, offered the following, which were adopted:

Resolved, That we learn with the deepest grief of the death of our fellow-member, Augustin Daly. The wide circle of his friends and associates, the community in which he lived, the country which gave him birth and the two continents which his lofty art has delighted for so many years have sustained an irreparable loss. Filled with the highest aims for the drama, and endowed with the taste, originality, capacity and vigor necessary for their realization, he has not only given the people for more than thirty years pleasures of the most elevating and satisfying character, but he has made an enduring name in the world of art and letters.

The incalculable good which he did by an example of unswerving rectitude in the public pursuit of his art is only equaled by the multitude of his benefactions, both public and private, and his readiness at all times to give a helping hand to the advancement of every work of Catholic charity or education makes his loss most deeply felt by us.

We unite with the public in mourning the departure of one worthy of the world's love and honor and of the most enduring monument of its appreciation, and we offer to his family and to his brother, our esteemed President, the Hon. Joseph F. Daly, our profound sympathy in their loss.

Copies were ordered sent to Mrs. Daly and ex-Judge Joseph F. Daly, brother of the manager and President of the Catholic Club. Mr. Daly had been for many years a prominent member of the club, and his work for various Roman Catholic charities was notable. At his theatre and at the Metropolitan Opera House it had been his annual custom to give generous benefits for this purpose, Archbishop Corrigan naming the charities to be assisted.

At the Lambs, a special meeting was called by Shepherd Thomas B. Clarke, upon the arrival of the sad news. Those present included Charles Richman, De Wolf Hopper, Louis Aldrich, Digby Bell, Herbert A. Cripps, William Norris, Henry E. Dixey, Clay M. Greene, Victor Herbert, Jesse Williams, Henry Clay Barnabee, Hugo Toland, Francis Carlyle, Charles H. Hoyt, Lewis Baker, Ignacio Martinetti, Edward B. Jack, Cranley Douglas, Clarence Collins, William H. Currie, George F. Nash, E. C. Potter, John H. Booth, and Joseph D. Redding. The following message of condolence was cabled at once to Mrs. Daly in Paris:

Mrs. Augustin Daly, Hotel Continental, Paris:

The members of the Lambs desire to tender their heartfelt sympathy in your great bereavement, and to express how keenly they feel the loss of one who was the genius of stagecraft in the United States.

THOMAS B. CLARKE, *Shepherd.*

Manager Dorney's office in this city was literally deluged with telegrams and letters of sympathy. Among the first to arrive was one from Mrs. Ettie Henderson, of the Jersey City Academy of Music, who wired: "No words can express the sorrow for this great loss." Manager Harry J. Powers, of Powers' New Theatre, Chicago, telegraphed: "Have just heard of Mr. Daly's death. Words fail to express the heartfelt grief I feel. Mr. Daly's death is the greatest loss the American stage has ever sustained. Please convey to Mrs. Daly my sincere sympathy." In London, Charles Frohman said: "I regard Sir Henry Irving and Mr. Daly as having done more for the elevation of the stage in their respective countries than any managers of the time, and America's loss in this respect is irreparable." George Edwardes, whose famous law suit with Mr. Daly was soon to be tried, said: "No one will lament his death more sincerely than myself. Mr. Daly and I were really always the best of friends. I can't say what effect his death will have upon the law suit. I only know that recently Mr. Daly said that had he been on the spot when the dispute arose, and if he only had me to deal with, all the trouble would have been avoided, and so no doubt it would. Mr. Daly was a great theatrical manager, and did a great deal for the profession, while the public is indebted to him for bringing many fine companies to London. I can only repeat that Mr. Daly's death is a great shock to me."

At the annual meeting of the Actors' Society of America, held on Thursday, the following resolutions, prepared by a committee composed of J. L. Saphore, Verner Clarges, and William F. Owen, were adopted:

Whereas, It has pleased the Divine Ruler of the universe to remove from his earthly duties the leading theatrical manager of America, Augustin Daly,

Be it resolved, That the Actors' Society of America, in annual meeting assembled, present to the widow and relatives of the deceased sincere condolence in their great affliction.

Be it further resolved, That a copy of this resolution be forwarded to the family of the deceased and also be spread in full on the minutes of this meeting.

A meeting of the Daly company was held on Saturday in the theatre, and George Clarke, Mrs. G. H. Gilbert, Sidney Herbert, Charles Richman, and Richard Dorney were selected as a committee to prepare appropriate resolutions. These were adopted as follows:

Resolved, That in the death of Augustin Daly the theatrical profession has suffered a loss beyond expression, and we offer our heartfelt sympathy to his widow, his mother and his brother; and it is

Resolved, That as a tribute of respect, and in loving memory of our late manager, the members of Daly's Theatre company, and every member of the dramatic profession who has had the pleasure and honor of acting under his management, will be present at the funeral services, to be held at St. Patrick's Cathedral on Monday, June 19, at 9.30 A.M.

Sarah Bernhardt, upon learning of Mr. Daly's death, said: "In common with every member of the profession in all lands, we render tribute to the great manager, who did so much for the profession for all time. Sir Henry Irving, Ellen Terry, and George Edwardes have all expressed to me their grief. In all transactions, social and business, Mr. Daly was a man quick to detect talent, the friend of the struggler, with a great heart and a great character."

ARRANGEMENTS FOR THE FUNERAL.

At St. Patrick's Cathedral, where the funeral services have been announced for next Monday morning at 9.30, a requiem mass was said last Saturday, Archbishop Corrigan, Fathers Lavelle, McCluskey, and Daly officiating. The St. Augustine bell, a gift of the late manager to the cathedral, was tolled during the mass. At the funeral services the Archbishop will pronounce the absolution, and the address will be made by the Very Rev. M. J. Lavelle. The celebrant of the mass will be the Rev. Thomas J. McCluskey, S. J.; the Deacons of the mass, the Rev. William J. B. Daly and Joseph H. McMahon, and Deacons of Honor, the Rev. George M. Searle, S. S. P., and the Rev. Rufus C. Duff, S. J. Sittings will be reserved for members of Mr. Daly's companies and for other players, as well as for representatives of the clubs, societies, and institutions in which Mr. Daly had taken active interest. Admission to the cathedral will be by cards, to be obtained from Mr. Dorney, at Daly's Theatre, or at the rectory of the cathedral, 460 Madison Avenue. Lights will burn upon the altar of St. Augustine in the cathedral until the funeral service.

NOTES.

The value of Mr. Daly's estate is much in doubt, and may not be accurately estimated until his will is made known. His collection of dramatic books, pictures and relics is alone believed to be worth at least $250,000.

Mr. Daly's life is thought to have been insured at about $50,000.

A CONSOLIDATION AT ST. JOSEPH.

C. U. Philley writes to THE MIRROR from St. Joseph, Mo.: "I have taken a five-year lease on the Crawford Theatre here, and shall rename it the Lyceum and run it as a popular-price house. This consolidation of the Crawford and the Tootle, which I shall continue to manage as a first-class theatre, was brought about to the entire satisfaction of all parties concerned, including Mr. Brigham, who formerly managed the Crawford. I expect to book attractions at the Lyceum for two or three nights, and will also open that house Sunday nights. At the Tootle nothing but high-grade attractions will be played hereafter." It is said that St. Joseph is now in a very prosperous condition, the recent location there of large packing-house interests tending to increase the population considerably. The past season at the Tootle has been the best in the history of that house, and both places of amusement may be depended upon to thrive under Mr. Philley's clever direction.

PADEREWSKI'S MARRIAGE.

Many rumors have reached this country during the past few weeks of the marriage of Ignace Paderewski to Madame Gorski. The truth is that Madame Gorski is Paderewski's sister, and the name of the real bride was Helen Rosen. The wedding was celebrated at the Polish Church of the Holy Ghost in Warsaw, on Wednesday, May 31, and the pianist went, on the following Sunday, with his wife to his estate at Rozpiza.

THE EDWIN FORREST LODGE.

The next regular meeting of the Edwin Forrest Lodge, A. O. O. F., will be held on Sunday, June 18, at 2 P.M. The newly elected officers will be formally installed, and matters of vital importance will doubtless come up for discussion at that meeting. A large attendance is particularly desired. This representative body has never been more prosperous, influential and useful than during the year just ended.

TO PLAY IN LONDON.

Julia Arthur contemplates a season in London next Spring, after her tour of this country. Her New York engagement will be played at the Broadway Theatre, where she will open in October, appearing as the Empress Josephine in Emile Bergerat's Napoleonic play, Plus Que Reine, that was recently produced in Paris, with Coquelin and Jane Hading in the leading roles.

PROFESSIONAL DOINGS.

Robert Eliott used no make-up whatsoever in converting himself into Von Bernenstein, in Rupert of Hentzau, hence the picture above is an excellent likeness of both the actor and the character. He played the part very successfully, during the season just closed, in support of James K. Hackett, greatly surprising those who had seen him the previous season in his equally successful, though utterly unlike, impersonation of Black Michael in The Prisoner of Zenda. Considering Mr. Eliott's years he has had an unusually wide experience in the legitimate drama. With Madame Modjeska he played Duke Orsino in Twelfth Night, Don John in Much Ado About Nothing, and Escalus in Measure for Measure. He originated the light comedy role of Harry Bent in the production of Mistress Betty, at the Garrick Theatre, and in several other new plays he has very favorably impressed New York audiences. Among the important roles that Mr. Eliott has essayed during his stage career may be mentioned the leading part in The Man without a Country, Escamillo in Carmen, Alfred Hastings in All the Comforts of Home, Dave Hardy in Esmeralda, Count de Morny in A Celebrated Case, Willard Graham in Forgiven; Jacques in The Two Orphans, Malcolm in Macbeth, Horatio in Hamlet, De Mauprat in Richelieu, and Myles McKenna in Rosedale. He has also played a wide range of parts in modern drama with various first-class stock companies. Although Mr. Eliott was invited to continue as Von Bernenstein in Rupert of Hentzau he declined to devote a second season to the part, believing that at least one new character each year is necessary to the player's art. During the Summer he will probably engage in stock work.

The Grand Opera House, St. Louis, has been purchased by the Middleton Theatre Company, of Chicago. It will be included in the Stair circuit.

Myrkle and Harder have secured the exclusive rights to The Engineer and The Sultan's Daughter.

A daughter was born to Mr. and Mrs. Charles C. Bartling (Florence Le Roy), in this city on Sunday.

The Celeron Theatre, Jamestown, N. Y., was struck by lightning June 7, and slightly damaged. A performance was in progress at the time, but no panic ensued in the audience.

Mrs. Leonard Grover, Jr. (May Noble), was bitten severely on the hand by a dog at Brighton Beach, N. Y., last Sunday.

Dr. A. Conan Doyle's play, Halves, was produced successfully at the London Garrick Theatre on Saturday.

Phil Maher has closed a season of thirty-seven weeks with the Holden Comedy company and has signed with the Summer stock company at Green Lake, Wis. Next season Mr. Maher will produce his farce-comedy, A Mexican Girl.

Kitty Abbey is journeying through Italy.

Ricca Allen has returned to town after her long tour with Nance O'Neil.

J. T. Gillespie, master of transportation of the Zanesville and Ohio River Railway, writes from Zanesville, O., that a trunk, believed to belong to Robert A. Donnan, of the Woods-Evans Comedy company, has been found in a car that had been sidetracked since September. Mr. Donnan may recover his property by communicating with Mr. Gillespie.

Mrs. Maude Hawley is the guest of her sister, Mrs. Jessie Storey Paulton, in London.

Edwin Forrest Lodge No. 2, A. O. O. F., will meet next Sunday for the installation of officers.

James E. Sullivan has bought the American rights to John Doris' play, Breaking It Off.

Daniel Frohman has secured from George Alexander the American rights to The Ambassador.

Delcher and Hennessy have engaged Mark E. Swan and Jessie Mae Hall for Brown's In Town. The farce is booked in thirty-eight States for next season. The company will sail for Honolulu in May.

Augustus Pitou announces that early in the Autumn he will produce in this city a new naval drama, entitled The Gunner's Mate, by Hugh J. Gallagher, formerly of the United States Navy, and W. J. McKiernan. It was tried recently at Newark, N. J., and was favorably received.

Virtue may be its own reward, but some additional remuneration is desirable. Besides the satisfaction of hard work in a part, the actor should find a reward in opportunities for better parts. Advertising to the profession by means of professional cards in THE MIRROR, is legitimate and wise. Rates will be sent on application to room 1, MIRROR.

BRONSON HOWARD.

Full many years have rolled away
Since Saratoga had its day,
And sweet young Mrs. Winthrop's sway
  Is now regarded lightly,
But Shenandoah's cannons roar
As bravely as they did of yore—
Proclaiming that in peace or war
  It grows in favor nightly.

And what of him who wrote the plays?
Does he belong to bygone days?
Not so! Before each season's praise
  His halo waxeth brighter.
He shines at dinners great and small,
He beams in club and lecture hall,
He writes—and, better far than all,
  He rules as a first-nighter.

THE MATINEE GIRL.

When I heard that Blanche Walsh was bidding for the Davenport diamonds I was stunned by the swift ease with which this young woman has accumulated fame, real estate, money, and tailor-made clothes.

Now that she is reaching for gems I stand aghast. I never do that unless I am seriously frightened. A mouse will do it; or a fall in stocks, or a ring at the bell when I am enjoying a cold plunge and Ariadne is out.

I have heard of actresses who invest their earnings in a new kind of shrimp pink bonds that yield five per cent., and I have heard of others who dabble—whatever that may be—in Wall Street and realize large profits. Then I heard recently of a chorus girl at Weber and Fields' who bought a beautiful Marie Antoinette bed that cost thousands of dollars, and put it in a little forty-dollar flat right off Broadway. But those things have ceased to puzzle me now.

Blanche Walsh must store her money in kegs, and bury them in the earth somewhere, for every once in a while you hear that she has bought a house, and again a horse, and then—or rather, anon—a fluffy poodle, with rosettes on his ankles and a powder puff on the end of his tail.

Now that she is adding a small fortune in diamonds to her collection at this time of the year, when other girls are putting theirs away in cool places to keep them from running together (vide "Punch" Wheeler), one is struck by the cool philosophy there is in that old saying: "Say nothing, but saw wood."

A hot wave like that of last week depopulates a town. People who were never guilty of doing anything on impulse begin to pack trunks and prepare to leave the city, laboring under the idea that every place else is cool.

They dream dreams of waving trees and lapping waves washing the side of a boat, or breakers dashing against rocks or creeping up over sandy beaches. And they look around the flat—everybody lives in a flat in New York—and say:

"Why should I suffocate here during the warm days and nights when I can hie me to some cool retreat and revel in rural joys?"

That idea lasts while they are getting away and having a storage company remove the roofs from their respective heads. I know a storage company that removes the roof from your head while you wait, and takes it away in barrels.

Still, there is a certain sort of uncanny excitement about this, and then you take the train, and as it puffs out of the station you mop your brow and say, "Thank goodness, I am leaving the town and its humidity, its rent bills and its gas bills, its janitors and other evils behind me."

The trees look nice and new for about an hour and a half, or the waves seem cool and wet-looking, and you keep on shaking hands with yourself about getting out of town.

The first trouble begins when you realize that it is much hotter than it was in town. Then the trail of inconveniences starts. You can't get your letters; you can't get your papers; to send a telegram is like upsetting a whole community. You think of the cool dingles in Central Park, the swift salt breeze that blows over the cable car on Broadway as it sweeps on its way to the Battery. You feel anew the cold, refreshing porcelain caresses of your bathtub, and you wander in a grove of towels—in fancy.

First thing you know you have a case of severe flat-sickness. Flat-sickness is like home-sickness, but it is more violent.

You wake in the morning with a delicious consciousness that the milkman has blown the dumb-waiter whistle. There is no joy so keen as to feel drowsily that some one is blowing furiously at the dumb-waiter whistle, and to know that you are not going to answer it.

I knew a man once who was so fond of being waked up, and not getting up, that he arranged to be called every half hour from seven until nine.

Each time he answered the call, smiled sardonically and went to sleep again. If I were arranging any effects of that sort I should hire some one to blow at the dumb-waiter whistle.

But to feel that this is really taking place and to wake and find that it is only a lot of fool birds outside the window, and that there is no dumb-waiter whistle, is to suffer.

Then there is also the consciousness that the people upstairs are having a football game over your head, as in the sweet old days when you were a flatter. You listen idly. Then you open your eyes. The sounds you heard are fog horns blowing in the offing.

Then you sit up, thoroughly awake. Your frenzied eye catches sight of a water basin and a pitcher and two towels—never more than two—and you know that you are no longer a flatter—you are without a home.

What once represented the flat is packed in cases and barrels in a cold, clammy room in a storage house with the ice chest perched on the piano and barrels piled on your choicest etchings. This is acute flat-sickness.

Then you begin to get letters from friends in town telling you about the roof-gardens and the fun they are having going around as one can do in June, and you sigh for the pomps and the vanities that you have put behind you.

These friends who write to one from the city always speak as though you were living in a mad whirl of gaiety. They warn you not to tire yourself out with too much dancing, golfing, riding, yachting, and flirting.

This is the most ghastly joke of all. You look across the piazza to where the old lady sits that you have been chumming with since you arrived—the only pebble on the hotel beach.

And nothing in the shape of man in sight, except the hotel clerks, who aren't allowed to leave their places behind the desk.

I know a girl driven to desperation by this state of things, who decided that even a hotel clerk would do until something else happened.

Now it's very difficult to carry on an intrigue, or even a mild flirtation, with a hotel clerk. If you want him to whisper tender nothings to you, you have to hang around the office and lean over the counter to give him a chance.

It is difficult for a girl of any refinement to do this, but this girl, as I say, was desperate. She grew so familiar with the hotel business that she knew the combination to the safe, the numbers of all the rooms, and could have run the house herself in a minute.

It grew monotonous after two days, and she resolved on a *coup*—a stroke of diplomacy—that would bring him to her feet.

She put on her prettiest gown and strolled in one evening, when he sat charging things up, and she said: "Oh, Mr. Blank, you must come out for a stroll on the rocks. The moonlight on the water is perfectly delightful, and there is a girl flirting through a megaphone with a man on one of the yachts."

"Can't," he said. "I'd lose me job if I left this desk before twelve o'clock."

She retired humiliated, but not discouraged. She says now that she is going to stay up until twelve and sleep late mornings. It's hard to be a lady nowadays, especially at a Summer resort.

Frank Daniels and his company are to be the star attraction at Manhattan Beach this season, where the waves will beat an accompaniment to his merry "Hoot, mon," and his mirth-rousing, kilt-dropping specialty that convulsed New York when the Idol's Eye was in town.

Frank Daniels has done heaps of things funnier than losing his clothes on the stage. That's really a simple thing to do, you know. But the great American public liked it.

In the Man in the Moon Walter Jones sings a parrot song, in the chorus of which he introduces an effect. He has a little fan of feathers fixed to his head in some way, and when he pulls a string they open like a bird's tail.

It brings down the house every time. The most subtle wit, or the broadest humor in the piece never touches the risibilities of the New York's audiences as does that little string-pulling specialty.

There must be some of our brain cells—on the second tier, perhaps—that are a little cheesy, I think, for we all find ourselves laughing at this sort of thing in spite of ourselves.

And talking of pulling strings reminds me that in reading of the kidnapping case that has stirred New York so, I was smitten with the idea that here was a good old melodramatic plot of the sort that when we see them in plays we sniff at them and wonder why playwrights will deal in impossible material.

It does seem incredible that in this end of the century grown persons living in the environment of civilization could sit calmly down to plot a child stealing for gain.

This thing, brought to light, as it has been, proves that crime has its breeding places in New York as in the slums of London and Paris. We do not have to search far for our material. And when one reads the plot, as it was plotted, one wonders at these schemers of the world, both great and small, who in their own queerly-constructed brains plan out events that are to work into their hands as they choose—when they pull the string.

Human beings, they think, are puppets. In the invisible diagram they place their men upon to plan the campaign they draw certain lines over which the men and women are to move, as suits their fancy, when they pull the string. It never occurs to them that anything will happen to disturb their plans and make them gang agley; that the puppets grow balky and cut the string.

Poor string-pullers! They all imagine themselves Richelieus and Napoleons, forgetting that kind of men are not born every minute. A fool string-puller comes into the world regularly every second. He plays over his diagram and fixes things just as he wants them. In his cheap egotism he sees no possibility of a tripping up.

But—biff! along comes a good healthy gust of comon sense, which always beats the pulpy matter that the stringster calls his brain, and over goes the card house. Humpty Dumpty falls off his wall, and has to begin building all over again.

A clever schemer who succeeds commands a certain sort of admiration, even though he be a rascal. But these fellows who lay their wires behind plate glass so that you can see them when they don't begin to work are as funny as the simple little ostrich who ended his brilliant career as a stuffed bird in a museum labeled "Exhibit 13."

When things get dull in the theatrical line I always look for a scrap from Richard Mansfield. I think he is sorry for the fellows that write theatrical news for the papers, and wants to help them out.

I can well recollect one hot Summer when there was nothing doing, when the wires grew hot with the news that Mansfield had shied his boots at his valet.

He said he thought he had a perfect right to throw things at his valet if he pleased, and I haven't the faintest shadow of a doubt that the valet deserved it.

Now papa has been having more trouble with another valet, who lost the actor's Cyrano nose just before he was to make up for the performance.

If this isn't ground for irritation I should like to know how much we are expected to stand from our hired men. The only mystery about the thing is how a Cyrano nose could be lost without being found again immediately.

I should think people would trip over it wherever it was. My idea is that the valet probably stole it, and if this is so you can imagine what kind of a man he was.

A man who will steal a Cyrano nose would steal a red hot stove. It could be done for nothing else than pure spite. He could not even bring it home for the children to play with, as Dave Warfield did the poker chips in Hurly Burly.

As it is, however, Mansfield is getting a reputation for being handy with his fists and quicker on his feet than any other of the great pugilist actors of his profession.

THE MATINEE GIRL.

HONESTY NEAR TO THE WRONG POLICY.

Lillian Russell, who is rather careless with jewelry in the theatre, left a very valuable diamond ornament in her dressing-room one night during the run of Erminie at the Casino. She did not miss the article till the next morning, when she started out for a drive, going to the Casino first. The woman who had charge of Miss Russell's dressing-room had finished her work and had gone away. Miss Russell hastened to the dressing-room, looked on the table, but could not find the jewel. Then she turned to the looking-glass naturally to see if her hat was on straight, when the following announcement met her eyes, written on a piece of yellow paper, and stuck in a corner of the glass:

MISS RUSSELL: I found your diamon when I cleened up. I hid it in the tow of your wite satan shoe and hid the shoe in the bottom draw of the buro were you can find it. MARY.

As several other persons had access to the dressing-room, nothing but a sense of honesty prevented some one other than the owner from finding the jewel "in the tow of the satan shoe in the bottom draw of the buro." But Mary's good intentions were remembered in a most liberal manner by Miss Russell.

THE DRAMATISTS CLUB LIST.

At a meeting of the Board of Directors of the American Dramatists Club last week it was concluded to defer the publication of the new list of plays until Oct. 1, 1899, in order to insure the list being received personally by every local manager in the United States, as these managers usually desert their theatres during the heated term, and the lists fall into the hands of janitors and office boys, who, not knowing their value, either misplace them or carry them off before the manager returns. The Club has received many complaints of this kind, hence the postponement of the publication until all managers are in harness at their theatres. It also will give additional time for authors and owners of plays produced since the last issue, who have thus far omitted to send them in, to have their works inserted in the new list, if forwarded before September next, to Howard P. Taylor, Manhattan Theatre, this city. The name of the play, name of author, and owner or agent, with evidence that it has been produced (a playbill preferred) is all that is necessary to insure insertion.

FRAWLEY'S SUCCESS IN WASHINGTON.

"I know THE MIRROR will be glad to record the fact that we have broken all stock company records in Washington with the Frawley stock company and Miss Bates," said T. Daniel Frawley to a MIRROR man. "Even against Maude Adams we played to capacity and sold standing room at 7.45. The heat did not stop us last week. This week we were practically sold out, and both the local managers and myself have been trying to get Sherman Brown to allow us to remain two weeks longer, but he will not do it, so we will have to leave for Milwaukee in the hight of a great success, which is all the more grateful as it looked like a failure at the start. Washington is very conservative and a very hard proposition, but they tell me now that my company has acquired a lasting popularity there. Miss Bates made a very big hit as Drusilla Ives, and they seemed to think a great deal of my performance of the Duke."

A DEEP-SEA DRAMA.

Captain Louis Sorcho, the diver and submarine engineer who has been giving an exhibition of his work at the Electrical Show, is preparing to produce a melodrama next season in which two of the scenes represent the bed of the ocean. The story of Captain Sorcho's play is woven around his own adventures in his perilous employment, and in the production the latest devices in diving apparatus will be used in tanks of real water. He says he experiences in the deep seas, for instance, has had several seasons of theatrical life, and will, therefore, be quite at home in his new undertaking. His wife, who is said to be the only woman in the world who has followed the diving profession successfully, will appear with him in the melodrama.

TELEGRAPHIC NEWS

CHICAGO.

Plain Tales from the Plains—Arizona Produced—The Club's Baby Succeeds.

(Special to The Mirror.)

CHICAGO, June 12.

At the Grand Opera House to-night we enjoyed the first production on any stage of Augustus Thomas' latest play, Arizona, and I append the splendid cast selected by Managers Kirke La Shelle and Fred Hamlin, arranged by Mr. Thomas in the order in which its members appear upon the stage. This I believe to be a good idea for the "tenderfeet" who do not know the players by sight:

Henry Canby	Theodore Roberts
Colonel Bonham	Edwin Holt
Sam Wong	Steve French
Mrs. Canby	Mattie Earle
Estrella Bonham	Mabel Bert
Lena Kellar	Adora Andrews
Lieutenant Denton	Robert Edeson
Bonita Canby	Olive May
Miss McCullagh	Edith Athelstone
Doctor Fenlon	Samuel Edwards
Captain Hodgman	Arthur Byron
Tony Mostano	Vincent Serrano
Lieutenant Hallack	Franklin Garland
Sergeant Kellar	Walter Hale
Lieutenant Young	Lionel Barrymore
Major Cochran	Menifee Johnstone

Last week during rehearsals Mr. Thomas declared Arizona to be the best play he had written, which was saying a great deal. The large audience to-night appeared to enjoy it thoroughly, and I believe author and managers have a winner. It is a tale of military and ranch life in Arizona and the time of action is just before the war in 1858. The story concerns the adventures of a young lieutenant in the Eleventh United States Cavalry at Fort Grant, and, while it is called a comedy drama, it is said to be replete with sentiment and contains some thrilling situations and pathetic incidents. As to the individual work of the cast, I will tell you later. Arthur Byron is probably the wickedest man ever seen on the stage, not even barring the heavy man in his father's play, Across the Continent, and Olive May is a dream.

Our good friend, Otis Skinner, is very happy. Once upon a time one of his admirers said to me: "If Otis were only two inches taller he would be a great actor." He is now four inches taller than he was when last here, because he is the father of a daughter, and he comes back to greet her confronted by announcements of The Club's Baby, The Floor Walkers, All the Comforts of Home, and Castorin. I am sure that you all wish Otis joy for his new soubrette, not forgetting the leading lady.

Every lover of the drama here felt keenly the news of the passing away of Augustin Daly. It was thought that A Runaway Girl might close here at once, but it continued until Saturday at the Grand.

Among professional callers at my down town court last week were Dick Ferris, the comedian, on his way to New York after a very successful road season; Walter Vincent, who wrote A Stranger in a Strange Land in conjunction with Sidney Wilmer, and W. J. Jossey, manager of the Signal of Liberty, who goes to Colorado Springs to prosecute a suit for $10,000 damages against the Santa Fe Railroad. Some time ago Mr. Jossey and his entire company were put off a Santa Fe train at Pinon, Col., because the company's agent had made a mistake on the limit of the tickets. Pinon, Col., is a town not even known to the agents of Lincoln J. Carter, and it is worth damages to any one to be put off there.

The Club's Baby goes merrily on at McVicker's, and it is good for a long Summer run to the usual Litt business. "Bob" Roberts, having launched it successfully, has left to put on a San Juan Hill battle out West and will see that Manager Litt gets a royalty for the noise used in Shenandoah.

In your news columns last week you noted the serious illness of the wife of Tony Denier, the old clown. Well, she passed away quietly last Tuesday night. She was a noble woman and she devoted her life to her husband, who is stunned by his loss. Tony has a world of friends and he has all of their sympathy.

Maude Adams has a big rush at Powers' in Romeo and Juliet, and to-night she is followed by Because She Loved Him So for a run of two months. Manager Powers has reduced his prices for the Summer and, judging from the hearty reception of the play to-night and the cordial welcome extended to Annie Irish, J. E. Dodson, Edwin Arden, and the others, it will have a successful run.

Will H. Barry, who kept the Adelphi open for forty-one weeks last season, has secured another lease of the house with ample backing, and will reopen with combinations on Aug. 14.

Before he closes his house for two weeks to redecorate Manager Hopkins will give The Golden Giant Mine this week, and Charles C. Burnham, the "old man" of the company, will "benefit" Friday, as May Hosmer, Sam Morris, and Carleton Macey have already "benefited."

Colonel Charles E. Rector, our "sea food king," who is to open a restaurant in New York next Fall, was here last week. He was deeply grieved about the attempted suicide of his friend, Paty du Clam.

Pinafore and Cavalleria Rusticana were so successful last week at the Studebaker that the Castle Square management has wisely continued the bill this week. The business has been very large. Erminie is announced for next week and Tarantella will follow.

Ward and Vokes are doing a great business at the Great Northern Theatre in their burlesque, The Floorwalkers, and every night they are adding new material that is original and enjoyable.

All the Comforts of Home is being presented this week by the stock at the Dearborn.

I saved the hat of Friar Lawrence from destruction the other day. It was on the head of W. F. Thompson and was of the dinky order unusual with a friar. But it began to rain very hard and the friar had no umbrella. I had, and I sheltered the new lid until we reached the nearest place.

I'm awfully sorry that the pugilistic championship has gone out of the profession.

Answers to Correspondents: No, Maude, the Indians in Arizona do not scalp Arthur Byron. If they did they would have a cinch—and it would be easy for Arthur. For further particulars write Will Lackaye or Wise Will Davis. "BIFF" HALL.

BOSTON.

What Happens Down East—Benton's Budget of the Back Bay—Items.

(Special to The Mirror.)

BOSTON, June 12.

One more theatre has closed for the Summer and another opens for the week, so that numerically theatrical matters stand as they did a week ago.

The Hollis opened to-night for a week's performances for the benefit of the Boston '60 Meet Club, which is looking out for the arrangements for the national meet of the L. A. W. in this city next August. Bobby Shaftoe, a Mother Goose extravaganza by Harry C. Whorf and James W. Calderwood, was given its first Boston production by amateurs and scored quite a hit. The book is ingenious, the music catchy, and the performers were drilled in a manner that would indicate that the Cadets must look to their laurels.

A Midnight Bell replaced A Temperance Town at the Castle Square to-night and made another Hoyt hit. George Richards and Eugene Canfield have their special engagement continued so as to appear in the original characters, but the chief feature of the performance was the first appearance at the Castle Square of William Courtleigh, who is going to be the leading man this Summer. Marie Cahill and Leonora Gnito also made Castle Square debuts.

Francis Wilson, Lillian Russell, and Thomas Q. Seabrooke are proving a strong combination at the Tremont, which has been packed at every performance of Erminie in spite of the great heat of the past week. The engagement is limited to a fortnight and the house will be dark after June 17.

Samuel McKee, the business-manager of the Museum, has been seriously ill during the last week with appendicitis. He was taken suddenly ill and for a time it was feared that he might not recover, but by skillful treatment a cure will be effected without the necessity of an operation.

Julie Ring's Boston friends have learned with pleasure of her success in London, where she has been engaged by Maurice Grau for the opera season at the Metropolitan. And it was only a few years ago when she was playing Orestes with Pauline Hall at the Boston in La Belle Helene, looking a picture in the microscopic costume.

When 'Way Down East comes to the Tremont to open the new season, Aug. 28, Howard Kyle will be in his original part, David Bartlett. On the same date the Museum will reopen with Roland Reed in a new play.

William H. Walsh, press agent of the Boston and Park, has written about "Municipal Reform" for *Harper's Weekly*.

George C. Tyler came on to the Museum for the close of the engagement of Viola Allen in The Christian. The run was for fourteen weeks, but the end was just as enthusiastic as the start and the play made the record of the season in Boston.

I hope that "Biff" Hall will come on to attend the commencement exercises of the New England Conservatory of Music with me. I know he will like to get Tillie Winkler for his collection. Flowerbel Witt, Guillerma Urquidi, Rose Hoctor (suggestive of a pawnshop), and Birde Smith are also in the graduating class.

George H. Brennan was in town last week on business connected with the coming season. Mr. Brennan was formerly a Boston newspaper man.

Harvard is going to have a novelty next Winter in a play by Cyrano de Bergerac the first ever given on this side of the Atlantic. The Cercle Français has decided to give La Pedant Jone for its annual theatricals, and the acting version is now being made.

Charles J. Rich and Joseph F. Wagner were among the invited guests who went with Governor Wolcott on his annual trip of inspection on board the Massachusetts training schoolship *Enterprise*.

The *Post* has a rumor that a well-known Bostonian is going to introduce a subscription stock company in Chicago. I wonder if that means Mr. Allen, of the Castle Square.

E. F. Edgett, dramatic critic of the *Transcript*, has resigned his position on that paper to accept an important place on a new publication to be started in London. Mr. Edgett is one of the younger critics in Boston, but he rapidly made for himself a name and position second to none, and his judgments were awaited with the keenest interest. Brilliant in style, perfectly impartial, he made an ideal critic, and his absence will be a loss to Boston.

Malden is to have a $100,000 opera house built by Hon. E. S. Converse. That will add another link to the chain of suburban theatres.

The great collection of ethnological and archæological specimens, a feature of the old Boston Museum, has been transferred to the Peabody Museum at Harvard through the generosity of the heirs of Moses Kimball. The recent fire had quite a little to do with the change, and the greatest care possible will now be taken of the collection.

Harry C. Whorf, who wrote the book for Bobby Shaftoe, has written a play which is under consideration by Olga Nethersole. He also designed the floats for the Bunker Hill Day carnival parade at Charlestown this week.

Paul Armstrong, of New York, is the author of Just a Day Dream, the new play which is to have its production at the Castle Square June 19.

Next season the Grand will open on Labor Day and will be devoted to the drama, playing the Bowdoin Square stock productions a week later.

Maude Bagley, who has been with Fanny Rice, will go to Paris to study. She is a Boston girl.

Next Winter the Grau opera season will be much earlier than usual, opening at the Boston Dec. 4 for a fortnight.

J. H. Gilmour's absence at the Castle Square has been so felt by one regular patron of the house that he has written a song entitled "Gone, But Not Forgotten," and has dedicated it to Mr. Gilmour.

JAY BENTON.

PHILADELPHIA.

Park Theatre to Be Auctioned—Atlantic City Booming—Items of Interest.

(Special to The Mirror.)

PHILADELPHIA, June 12.

This is one of the dullest cities in the United States after the close of the theatrical season, as our managers and professionals all seek the various resorts, making items of interest very hard to secure.

The lease of the Park Theatre, at present under control of William J. Gilmore, will expire in June, 1900. The rental is $10,000 a year. It is the intention of the executors again to offer the property at public auction some time this Fall.

The Grand Opera House will reopen June 19 under the new management of Charles W. Strine, with a season of grand opera under the musical direction of Gustav Hinrichs. The prices are 50 cents for the entire lower portion of house, and 25 cents for the second floor. The programme announced for first week is Il Trovatore and Faust, each for three nights with alternate casts.

The old Arch Street Theatre is to be reopened again next season by Adolph Phillip as a German playhouse with a stock company.

At the Standard Theatre a stock company is doing The Octoroon this week.

The Battle of Manila at the Cyclorama Building is an excellent reproduction, and is receiving fair returns.

The various parks, with unchanged musical attractions, continue in great favor.

Atlantic City Notes: This will be the greatest season in the history of this famous resort. The Empire Theatre is already open. Louis Donnelly having severed his connection with the house, Louis Kuehnle is now the sole proprietor, with Robert J. Kirk as associate manager.—Norman Jeffreys looks after the interests of Young's Pier.—The new pier at the foot of Pennsylvania Avenue is nearing completion in spite of all legal obstacles, and will be opened as a vaudeville house.—The Steel Pier will open with a minstrel show under the direction of Murphy and Turner, late of Dumont's Minstrels.—Santanelli, the hypnotist, will shortly open at the Empire Theatre, where the regular season does not open until July 3, when Milton Aborn and Peter Rice will revive the most popular of E. E. Rice's spectacles. Milton Aborn has charge of the productions, and during the season will present his grand and comic opera companies.

S. FERNBERGER.

WASHINGTON.

Otis Skinner at the Columbia—Local Events—Personal Gossip.

(Special to The Mirror.)

WASHINGTON, June 12.

Otis Skinner in Rosemary commenced a week's engagement at the Columbia Theatre to-night. He presented the play in a manner that won immediate praise from a good-sized audience. Mr. Skinner appeared with signal success in the role of Sir Jasper Thorndyke. Gretchen Lyons was a lovely and capable Dorothy Cruikshank. The rest of the support was excellent and included Frank Sylvester, Ruth Holt, John Malone, Clare Everett, Eugene Eberly, Lizzie Montgomery, and Frank Battin. Summer prices prevail during the engagement.

The closing week of the Frawley Stock company was, notwithstanding the extreme heat, very largely attended and finished Saturday night in a blaze of glory, when The Wife was presented. Applause was strong and lasting, and all the favorites had to say a pleasing word at parting. The Dancing Girl was repeated Thursday night by general request.

Geoffrey Stein, of the Frawley company, while playing Mark Meddle in London Assurance, strained a ligament in his thigh during the old country dance in the third act Monday night last and has been laid up ever since. Frank Matheiu read the part Tuesday and played it the remaining performances. Mr. Stein was unable to accompany the Frawley company to Milwaukee, but his physician states that he will be on hand by the latter part of this week.

Alabama will be repeated by the Carroll Institute Dramatic Club Tuesday night at the New National Theatre for the benefit of the Georgetown University Hospital.

The winner in the coupon contest for the free trip to Europe given by Managers T. Daniel Frawley and Luckett and Dwyer to the holder of the largest number of theatre coupons is M. R. Verland, who had to his credit 2,200.

A concert will be given at the Grand Opera House next Friday night in aid of the benefit of the Dewey Home Fund. The Marine Band will appear in concert, assisting a chorus of 100 picked voices under the direction of Percy S. Foster. There will also be an orchestra of twenty-five young women under the leadership of Ernest Lent. The soloists will include Mary Helen Howe, Mae Rogers, Marie Howe, Mr. Aschfelt, and the Parques. An opening address eulogizing Admiral Dewey will be delivered by Rev. Dr. D. J. Stafford and the vitagraph will present scenes in and around Manila. The concert will be under the management of J. Edwin Browne.

Lizzie Macnichol, of the Castle Square Opera company, was here June 6, the occasion being the birthday of her father, who resides here. Walter F. and Lon F. Macnichol were also present.

Mr. and Mrs. Giles Shine (Lavinia Shannon) are in town visiting relatives and friends.

JOHN T. WARDE.

ST. LOUIS.

A New Combination Lease—The Hanley Stock Company—News.

(Special to The Mirror.)

ST. LOUIS, June 12.

The Grand Opera House lease owned by the Tri-State Amusement Company has been acquired by a theatrical combination composed of Col. Middleton, of Kohl & Middleton, Chicago; Mr. Staier, of Brady & Staier, Detroit; and Frank Tate, of the Columbia Theatre, St. Louis. It will be known as the Middleton Theatre Company. It will be a combination house, playing traveling companies. This means that the Imperial Theatre will have a stock company next season with no competition, and the Columbia will have no vaudeville rival. The lease has three years yet to run, and it is said the combination has secured a ten years' additional lease. It is understood that the annual rental, $10,000, is to be paid for the additional lease. In the Grand circuit will be theatres in New York, Philadelphia, Chicago, Buffalo, Pittsburgh, Cleveland, Milwaukee, St. Paul, Minneapolis and Toronto, Canada.

Forest Park Highlands had large attendance yesterday. The programme included the Manhattan Comedy Four, Charles A. Gardner, James Richmond Glenroy, Armanti, the Lawrence Sisters, Edith Craskee, Jessie Merrilees, and Mabel Craig.

At Koerner's Park the bill yesterday included Allen and West and the Harvey Sisters. The attendance was good.

At Bellevue Garden Theatre a new comedy was introduced yesterday as well as seven vaudeville acts.

Turned Up, a three-act farce, was the bill yesterday at Uhrig's Cave, and it was well given by Williams and Weinberg's Stock company. A benefit will be tendered June 15 by Williams and Weinberg to the officers and men of the Sixth Regiment M. V.

Manager Ernest scored a hit last week with his minstrel company at Manion Park. Commencing yesterday a new first part was presented.

The minstrel offerings at the Suburban are also successful, and this form of entertainment will be continued indefinitely. George Wilson, Carroll Johnson, Tom Lewis, Fred Warren, and other blackface entertainers are on again this week.

The Lawrence Hanley Stock company made its bow yesterday at the Olympia Garden. Caste was given. The Garden has been greatly beautified since last Summer and is now a very attractive resort. The company includes Lawrence Hanley, W. G. Lonsdale, E. D. Lyon, Earl Sterling, George Yost, Neliete Reed, Jessie Izett, and Isabel O'Madigan.

The Columbia and Havlin's are both drawing big houses to see the reproduction by automatons of the baseball games.

Uhrig's Cave will open the opera season with the Spencer Opera co. next Sunday night. The Daughter of the Regiment will be the initial opera. Manager Spencer arrived yesterday and his company came in to-day.

The usual newspaper talk about new theatres has commenced again. One is to be on Washington Avenue, east of Twelfth Street, and the other on Franklin Avenue, between Broadway and Eighth Street. These projects will probably end where they began, on paper.

Minnie Seligman only remained one day here, having left last Sunday night for New York.

The German Dramatic Association, which owns the Fourteenth Street Theatre, next season will give stock company performances each Sunday night, and once or twice during the week. The other nights the theatre will be rented. This will give an opportunity for attractions that are not booked at other theatres to rent this house for a week. The theatre is as well equipped and as pretty a playhouse as any in the city.

W. C. HOWLAND.

CINCINNATI.

At Chester Park and Coney Island—Changes in the Fountain Square.

(Special to The Mirror.)

CINCINNATI, June 12.

Coney Island announces a fine vaudeville bill for the week beginning yesterday. It includes Warren and Howard, Donna Sol, Karson and Willard, and Ames and Hasson. The Cincinnati Military Band is to furnish the instrumental music for the Summer.

The Bellstedt-Bellenberg Band will be heard as usual at the promenade concerts at the Zoo on Tuesday and Friday evenings. The annual banquet of the Bar Association will be held at the Zoo Thursday, June 22.

Last week at Chester Park the refined vaudeville met with a spontaneous welcome, and a similar greeting was accorded the participants Sunday. In the theatre are: Ramzo and Arno, Gallando, the Neilson Sisters, Artie Hall, and Frankie Bernard. Foster and Williams and their company are occupying the stage at the German Village.

Willis Granger was in the city last week en route for the West.

It has been rumored that a change will be made in the interior construction of the Fountain for the coming season. The plans contemplate a new entrance to the theatre from Walnut Street, and changing the theatre directly around so as to have the stage back against Lodge Street, instead of having the entrance from there as at present. A new building will be erected on the Walnut Street front.

An immense building, capable of seating twelve thousand people, is being erected for the Saengerfest in front of the Zoological Gardens. The concerts will be given the last week in July.

WILLIAM SAMPSON.

BALTIMORE.

Close of the Lyceum Company—At the Parks—Gossip.

(Special to The Mirror.)

BALTIMORE, June 12.

The season of the Lyceum Theatre closed Saturday night before a crowded house that gave each member of the company an enthusiastic ovation and insisted upon calling them out for speeches. The play was Our Boys, and it was well rendered.

The Waite Opera company presented Maritana at Electric Park this evening. The latter half of the week will be devoted to Paul Jones. Louise Moore as Maritana and Joseph W. Smith as Don Cæsar did excellent work. The chorus is very good and well drilled.

The Dainty Duchess company appeared at the Casino at River View Park for the first time this evening, and presented an enjoyable extravaganza and vaudeville bill. The park this season is under the management of James L. Kernan. He intends to make it a very attractive resort.

Charles B. Welles will return next season as a member of the Lyceum Stock company. During the Summer he will go abroad. John T. Craven will also be a member of the company next season. He will Summer in Boston.

Beth Franklyn will leave shortly for California, but will be with us next season.

Manager John W. Albaugh, Jr., will spend his vacation at Long Branch, N. J.

HAROLD RUTLEDGE.

THE TURTLE ENJOINED.

(Special to The Mirror.)

SAN FRANCISCO, June 12.

Presiding Judge Daingerfield, of the Superior Court here, has granted an injunction restraining further performance of The Turtle, which opened at the California last night. The plaintiffs in the case are the MacDonoughs, owners of the property. The defendants are Sam Friedlander, William Boden, Harry D. Parker, and the management of The Turtle company. The showing made in support of the injunction is on the press criticisms in to-day's papers, declaring the play to be indecent. The defendants will move at once to dissolve the injunction, and a spirited legal battle may be expected.

FRED. S. MYRTLE.

OBITUARY.

Emma Denier (Mrs. Tony Denier), one of the oldest representatives of the pantomimic art in America, died in Chicago, Ill., on June 6. She was professionally known as Mlle. Auriol, and was a niece of the famous French clown of that name. Brought to America by Max Strakosch, she appeared with much success as a dancer in Italian opera at the Academy of Music, this city. On January 24, 1861, she was married to Tony Denier and traveled with him in various pantomimic productions as Columbine. When, in 1865, Barnum's old museum at Ann Street and Broadway was destroyed by fire Mr. and Mrs. Denier were playing there in The Green Monster, or the White Knight and the Giant, he as the White Knight, while she as Rosalie introduced a *pas de deux* with M. Baptistan. C. K. Fox was the Chevalier and George L. Fox stage-manager. After the burning of the museum the same company appeared at the Winter Garden Theatre. Having accumulated considerable money Mr. and Mrs. Denier retired from the profession in 1876 and settled in Chicago. Emma Denier died after a long illness and much suffering. Her remains were placed in a receiving vault until her brother may be communicated with in Liverpool, when they will be interred in Rose Hill Cemetery, where the body of her daughter, Lydia, is buried. Recently Mrs. Denier was attacked by valvular rheumatism of the heart, and under that she sank in a most protracted and arduous struggle. Of her, Colonel T. Allston Brown said: "I knew her well, and, if the tear of regret start from the eye, my heart sends forth an inspiration of gratitude to God for His infinite mercy in making the dying bed of Emma Denier 'feel soft as downy pillows are.' Death is cruel and death is kind. But its kindness is to those it takes; its cruelty to those it leaves behind. To live in the hearts of those we leave behind is not to die. It is only those who knew her well and intimately that could estimate and properly appreciate Mrs. Denier. Gently, tenderly the silent messenger laid his icy hand upon her weary eyelids and she passed over to the beautiful spirit world to which in life she had looked with hope, faith and joy. The memory of her just and beautiful character, her loving, generous nature, endeared her to all. She was a woman of astonishing fortitude, and great energy and decision of character. To her sorrowing husband I extend my deepest sympathy."

Mrs. E. M. Post, long known in the profession and to the public as a player of old women, died on June 6 at St. Vincent's Hospital, Jersey City. She had been ill for many months at her home at Skillman, N. J., and early in May was taken by Effie Germon to the hospital. Mrs. Post made her first appearance in America as Mrs. Gibbons at the Walnut Street Theatre, Philadelphia, on November 18, 1845. She took part in many important New York productions during her career, notably La Margolaire at the old Lyceum in 1874, The Picture at Daly's Fifth Avenue Theatre, and Bleak House at Haverly's Theatre in 1885. She originated the part of Madame Clemenceau in the production of The Clemenceau Case on Sept. 15, 1890. The Actors' Fund had charge of the funeral services and interment.

Laron Cummings, professionally known as Willard James, died in Salt Lake City, Utah, on June 2, of apoplexy, being stricken while bathing. He was a member of the old Home Dramatic company in Salt Lake City, and had traveled with Joseph Grismer and Phoebe Davies as stage-manager. He appeared recently in the West with the James-Kidder Warde company and came with them as far East as Denver. He leaves a daughter sixteen years of age.

Mrs. F. C. Wells died in this city on June 10 of apoplexy. Funeral services will be held at her late residence, 205 East Forty-eighth Street, on June 13, at 1 P.M. Interment will be made in St. Michael's Cemetery.

Frank Foley, brother of Hattie Foley (Mrs. Tom Coleman) died at Las Vegas, N. M., May 28, of consumption. The funeral services were held at the family residence, in Chicago, on Friday, June 2.

Captain Lorenzo Santibanez, leader of the Mexican Presidential Staff Band, was killed in the City of Mexico on June 6 by the accidental discharge of a pistol.

Isabel Waldron's mother, Mrs. Mary A. Smyth, died in Brooklyn, N. Y., on May 28, at the age of seventy-six years.

John Haney, father of Felix Haney, died recently at his home, Hyde Park, Mass.

ENGAGEMENTS.

Julian Magnus, as acting manager for Lewis Morrison.

Joseph Dailey, Mortimer Weldon, Chauncey Southern, Leslie Fancourt, with Clara Thropp, in My Friend the Count.

For Hoyt's A Texas Steer: Katie Putnam specially engaged for Bossy, Will H. Bray for the Minister to Dahomey, James R. McCann, Charles H. Stevens, Russell Warde, Henry J. Jackson, Lizzie Kendall, J. G. Gibson, Charles N. Granville, Rowland S. Rex, Thomas Stubbs, H. B. Emery, and the Texas Steer Quartette. A. R. Wilson will again manage the attraction, opening Aug. 30.

Mamie Forbes, with Otis Harlan.

John Cumberland, re-engaged with Richard Mansfield for next season.

Frederick H. Wilson, for the Morris Comedy company, under management of Sam De Leon, opening in September at Charleston, S. C. The repertoire will include two of Mr. Wilson's plays, Paradise Regained and A Romance of Ole Virginny.

W. F. Rochester will be Frank Daniels' stage-manager and comedian next season.

Arta Bowen, for the leading heavies with the McCullum Stock, at Cape Elizabeth, Me.

Mabel Strickland, for the part of Kate in 'Way Down East for the coming season. She will summer at Benton Harbor, Mich.

Minnie Radcliffe and Marion Lester, for 'Way Down East next season.

Will D. Ingram, for The Stroke of 12.

Emily Rigl, for The Sporting Duchess.

J. Palmer Collins, for Aristocracy, to open in Washington, June 19.

Emil Bierman, Dick Ferguson, Jane McClure, and Mabel Day, with C. A. Miller's A Breach of Promise company.

Henry Norman, by De Wolf Hopper, for next season.

Nellie and Marion Gibney, with the Hoeffler Stock company.

John Frees closed with Pousse Cafe to join Rich and Harris' forces.

For the Robinson Opera company (Eastern): John E. Young, manager; Tom Whyte, Frank D. Nelson, Jules Cluzettl, William Henderson, Ed Le Nyon, George Sinclair, Charles Copeland, F. D. McFadden, Walter Halbach, Minnie Jarboe, Essie Barton, Etta Stetson, Marie Cluzetti, Lillie Hall, Madge Sands, Lulu Humerston, Madge Corle, Lucy Loretto, Annie Northrop, and Minnie Arling, opening at Brockton, Mass., on June 19.

The Missouri Girl

Has Sadie and Fred Raymond in the cast.

CORSE PAYTON.

"Never give up business for pleasure" is the motto of Corse Payton. The portrait above is an excellent likeness of the famous repertoire manager. No repertoire companies are better known nor have a larger following than Mr. Payton's organizations, and their prominence is due solely to Mr. Payton's hustling, energetic methods. He has a keen appreciation of what the public wants, and gives it to them. His companies are noted for the excellence of their personnel, the variety and attractiveness of their repertoire, and their handosme and elaborate scenery and accessories. The name of Corse Payton means "packed houses" to every manager. Mr. Payton has just closed the most profitable season he has ever had. For next season he has added to his extensive list of plays, Diplomacy, Aristocracy, The Banker's Daughter, The Black Ruby, A Gigantic Liar, and many others. He has also given the well-known scenic artist, Ernest Albert, carte blanche to paint for him two scenes that for beauty must never have been excelled. When making the contract with Mr. Albert Mr. Payton said: "Here is my check for $1,000. When you want more ask for it, but don't let any one beat my *two acts*." This is characteristic of Mr. Payton's liberality in all his expenditures. Every detail of his productions is carried out on a like magnificent scale. His stock company as well as his comedy company will start out next season with new scenery and plays, and indications are that even the splendid results of the past season will be surpassed.

THE CALLBOY'S COMMENTS.

W. S. Butterfield, of the Manhattan Dramatic Exchange, advises me that he has a letter from a newly fledged manager with an attraction, called The Empress Josephine, which is not an utterly original title. The new one, however, says that he is booked already at Napoleon, O., and at Bonaparte, Ia. Mr. Butterfield thinks that he got these dates on the title, and adds that Augustus Cook ought to score in both towns. Besides, he says that Sam Combs, Thomas E. Shea's manager, wonders if I can't suggest some way to get the places together and make one good stand. I'm sorry, but I must pass.

It might be nice, though, to book the company in Corsica, Pa.; Elba, Ill.; Marengo, Ind.; Moscow, Ind.; Austerlitz, Ky.; Jena, Ala.; Arcola, Pa.; Versailles, Ind., and Waterloo, Ia., closing at St. Helena, Md. How would that do for a Napoleonic circuit?

A comic and bilious daily paper, I note, has borrowed THE MIRROR'S idea of some months back, and has recorded the wonderful results of pick-up billing displayed by the Bowery concert halls. The names of four prominent actresses whose lithographs have ornamented the facades of the temples of discord on the lower East Side were mentioned by the strange paper, which went on to say: "Only the pictures of actresses are to be seen there. The men of the profession are never complimented by this selection for the Bowery, however prominent they may be."

And herein is a great injustice. It is charitable to presume that the paper gleaned the actresses' names from THE MIRROR and not from actual observation, for otherwise the man that gleans so studiously from these pages every week must be much in ignorance of the men of the stage. With mine own eyes have I kenned, nigh unto Mr. McGurk's classic resort in the Bowery, the admirable billing of my distinguished colleagues, Lew Dockstader, George Primrose, John Kernell, and sundry more. That these gentlemen should not have impressed the gleaning editor as "prominent" has pained me much. But what could be expected of the paper that referred complacently in the same issue to Frank Daniel's opera, The Wizard's Eye?

When you come to think if it, there is one capital feature about the concert halls' borrowed paper. The art committee in charge of appropriating pictures of actresses for the decoration of the repulsive dives of the great unwashed have shown, at least, a very commendable judgment in selecting lithographs of some very comely ladies of the stage. One or two places have even displayed frames of actresses' photographs, picturing women of exceeding beauty and highest repute. And these pictorial accessories, however misleading, have served to put into the gloom of squalor a few very bright spots. Down in that awe-inspiring human maelstrom, where a clean shirt is regarded with suspicion and a cake of soap with fear, the pictures of our pretty actresses shine like angel luminaries in the blackness. The portrait of each fair player shown in that slough of despond reminds one of The Belle of New York, who, if I rightly recall the dainty line, "makes all the Bowery fragrant and flowery, when she goes out for a walk."

J. H. Hewitt, business representative with Gorton's Minstrels, sends me a queer bill found by him in a Michigan town. It announces, "Joe Smitts, the clown, with his funny ways. All the latest moving pictures, scenes of Europe, etc. Evening matinee at 7.30 o'clock."

This seems to raise the "midnight matinee" a few chips. The use of the word "matinee" for afternoon performances has been allowed by some eminent authorities who have declared that it is the right thing to say "Good morning!" until 6 P.M., but I fancy that even they could not stand for a "matinee" at 7.30 in the evening.

Permit me to record the fact that I encountered last week an actress who, in the course of a long conversation, never once asked me what I thought of Maude Adams' Juliet. Your experience may not have been the same as mine, but, viewed from the standpoint of my recent luck, this was in the way of a surprising novelty. And I have hated so to be interrogated on the subject; not that I thought less of Miss Adams, but that I thought more of Juliet.

Harry Dull contributes a letter received by Booking Agent Spofford, of Chicago, who advertised for extra girls for chorus work. The letter:

DEAR SIR: I now take pleasure of answering to your wants on the paper. Dear Sir I am very sorry not to call on you at the proper time I will call on you in the afternoon hoping you will not be displeased for not calling in morning As my friend and I are very busy in morning Dear Sir I suppose you would like to know my friends description and mine also. Well my friend is dark complected and I am blond I am very anxious to get on the stage ever since I was nine years old and I am now 16 I would like to be in a stock company and I think my friend would also I am ready to go on the stage but she is not I am French Canadian and my friend is also I am willing to take any part all excepting dancing. My parents would like it very much if they knew I was on the stage they all think I am smart of course I will be a little bashful for starting but after it will be all right I have only a mother and my friends are willing to give me all the money I need for my clothes. My Lady friend is 30 years old but she is very lively just like a young girl. So Dear Sir let me know when to see you, I should like to stay in Chicago always.

That last confession is too much for me, even from a young woman whose parents are only her mother. The aspirant's name, as I decipher it, is Pepper. I wonder if her "lady friend's" name is Salt. Pepper and Salt should go well together.

Tommy Shearer obliges with this picturesque one from the heart of Maryland:

DEAR SIR: Why dident you anser My telegram or did you received it. I waited for and anser pashently and have not receive any then I will tell you wuat I written to you. I am the Person that Mr. ——— told you about for to help Props and hussel songs and tend to Band Music sheets. He ask me if I would take the Job and I escepted It I would like to have the Job very much if you wish it that way.

If the gentleman can talk as he writes, it would seem that a career lies before him in Dutch comedy.

Manager Harry Beeson, of the Uniontown, Pa., Grand Opera House, turns in one that was received by the local postmaster in reply to an advertisement. It indicates that an extraordinary genius is at large in Pennsylvania. Dinna ye ken, as we say in golf:

DEAR SIR: Would say I am at Liberty A1 Black & Irish Commedian can Change for Weeks all up to date can work acts red not fake organ some and play Harmoninicas good and good Med hustler no Booser sairy low.

This surpassingly variegated artist inclosed a dodger of "Barnum's Big Tent Show," comprising himself, "Josh, the riding dog; the trained Bear, the trick Deer, and other curiosities." I should hate to book into a town with that combination in opposition.

Some one has sent along a copy of a New Brunswick, N. J., paper, containing a pathetic little story about a young man who was singing in the streets of New Brunswick a few weeks ago, trying to raise pennies enough to help himself and his wife on their way to New York. The man and his wife were players of experience, people of refinement, education and sincere purpose. They had gone out with a company, but the manager had left them stranded in a Philadelphia suburb. The actor and his wife were absolutely penniless, but they must live and they must get to New York. So he went out to sing in the streets and to beg.

The first day the little wife accompanied her husband, but he could not bear to see her insulted and mocked by the crowds, and so he went forth alone afterward. From place to place they had worked their way, incurring police displeasure more than once and suffering untold humiliations, until the good folk of New Brunswick sent them through to the metropolis. They were not beggars, not mendicants, not impostors—just honest, deserving players.

That's the sort of thing that makes one pause to think, isn't it? It's a merry, merry world, of course, but the hours of darkness are longer than the hours of sunshine sometimes.

THE CALLBOY.

HOUSEKEEPING IN THE PHILIPPINES.

The following extracts from a letter written by Lee Jarvis, who is at present residing at Manila, give an interesting insight into the life in our Oriental possessions, and show that the civilian as well as the soldier must put up with many discomforts:

"We have been here since November. My husband having charge of the local office of his firm, and we are striving to get enough to eat in this strangely mixed locality. As my Chinese cook said this morning: 'Manila have got plenty money; no got chow (food); no can makee buy. Hong Kong have got money; have got chow, too. Me more better likee go there.' So even this Chinaman is not satisfied with money only, and I am to lose my main comfort; for the Filipino servants are awful. They know little about work, and like it less, which makes housekeeping anything but a joy. But then I have been spoiled in Hong Kong, which is a most luxurious living place, though I did not realize until I came here.

"All of the citizens out of the army fare very badly here. One cannot buy from the commissary, and the market is so bad and things are so difficult to get. Still we are in no danger of actual want, and so we go on hoping that the war will end. Before the war the Spanish word was "mañana" (to-morrow); now it is "espera" (hope). It is terrible to see our boys dying every hour for those natives. One can only get the true estimate of the Asiatic nature by living among them. The Americans are slow to convince, but I think they have begun to realize now, and I hope the end of it is not far off.

MUSICAL NOTES.

William Castleman, son of a prominent Kentucky colonel, has been engaged as leading tenor of the royal opera company at The Hague.

Frau Johann Gadski has been engaged by C. L. Graff to give a series of concerts in America next season.

Emil Paur has been engaged as director of the National Conservatory of Music for the coming season. Besides instructing the classes in composition and ensemble, he will conduct the four concerts to be given, during the Winter, at the Madison Square Garden Concert Hall.

Sir John Stainer has announced that there are far too many musicians in England and that it is impossible for all to earn a livelihood.

THE STOCK COMPANIES.

The Neill Stock company closed a ten days' engagement at the Winnipeg, Man., Theatre June 3, having presented The Senator, Nancy and Co., The Dancing Girl, A Parisian Romance, Camille, and London Assurance. This was the company's fourth and most profitable engagement at Winnipeg. The company was pronounced the strongest that Mr. Neill has yet had. The plays were of a superior class, seldom presented in the West except by traveling combinations. The standard reached by this company is a worthy one and the large audiences that turned out testified to the public's appreciation. Edythe Chapman and James Neill shared the chief honors. Sandol Milliken was also a favorite. Hershell Mayall, Mr. Butler, and George Bloomquist were successful in their interpretations. Mr. Neill as Senator Rivers and as Baron Chevrial surprised even his warmest friends by his splendid acting. The company left June 4 for a five weeks' stay in St. Paul and Minneapolis, returning to Winnipeg July 10 for two weeks.

* *

The Woodward Stock company closed its season at the Auditorium, Kansas City, on June 3, and the various members of the company are enjoying vacations, prior to opening at Boyd's Theatre, Omaha, in July. Manager and Mrs. O. D. Woodward make a short stay in this city and will then visit relatives in Iowa. Willis Granger has gone to Cincinnati. Mr. and Mrs. Harry Beresford (Emma Dunn) return to New York. Jane Kennark is at Buffalo. Walter D. Greene comes to this city. Mr. and Mrs. Wilson Enos spend two weeks at Mansfield, O., and then go to Woodruff, Wis. Miss Macauley visits Detroit. Harry Long goes to Chicago, and Hal Davis and John Scott to Hot Springs, Ark. Will Davis goes to Moulton, Ia., to visit friends, and James Fulton and J. Moy Bennett remain at Kansas City. After the Omaha engagement the company will return to Kansas City, opening at the Auditorium Sept. 3 in The Charity Ball.

* *

The Wilton Summer Stock company at the Park Theatre, Worcester, Mass., opened its season very successfully June 5, producing Held by the Enemy, under the stage direction of Gilbert Ely. The performance was pronounced an excellent one throughout. Lois Morrissee as Susan made a decided personal success. She became an immediate favorite with the audience and was praised highly by the press. Aristocracy is the current bill.

* *

The roster of the Schwarz Summer Stock company, now playing at the Auditorium, Waco., Tex., is as follows: Owen Partlett, William Thompson, Hugh Ettinger, Fred P. Bartlett, Joseph T. Belmont, Francis Conlan, Leota Howard, Orris Ober, Bernice Belknap, and Edna Breaker.

* *

Harold Nelson Stock company, the second that Mr. Nelson has brought from the East to Manitoba, has closed at Brandon, Man., after a three months' tour. Mr. Nelson's manager offered to take the company through to the Pacific Coast, but the offer was declined. Mr. Nelson may organize a new company and work East. As Cyrano de Bergerac he achieved much success. Olive West, Miss Macdonald, and Messrs. Bowman and Willis, of the company, will organize for a provincial tour.

* *

The following is the roster of the Summer stock company at the Pertle Springs Casino, Warrensburg, Mo., that opened its season yesterday: Walter H. Houts, manager; Barry N. Fuller, stage director; Harry H. Fisher, Willard Dashiell, George C. Castleberry, J. M. Wimmie, Birch Cole, Royne Puckett, Mary Adair, and Margaret Nelson.

* *

Helen Byron has returned to town, after playing a successful return engagement with the Robert Cummings Stock company, Toronto. She is stopping at 615 Lexington Avenue.

* *

Edward Gillespie has signed with the Jefferson Theatre Summer Stock company, Portland, Me.

* *

Hattie Foley returned last week to the Marsh Stock company, Oshkosh, Wis., after attending her brother's funeral in Chicago. She will spend a part of the Summer at Oshkosh and the remainder at her Chicago home with her mother.

* *

Francis Kingdon and William Courtenay will soon appear with Frederick Bond's stock company in Albany.

* *

Frederick Montague, whose artistic performance of Helmer Thorvald in Ibsen's A Doll's House scored a success on the coast, has been engaged as leading man for the Burbank Theatre, Los Angeles, Cal., for ten weeks.

* *

Grayce Scott scored a conspicuous success as Sylvia in A Bachelor's Romance with the Giffen Stock company, Denver, week of May 21.

* *

W. S. Harkins Stock company, now touring the Maritime Provinces under the management of Ed R. Salter, has made a big hit in St. Johns, N. B., the entire press of that city affording them praise and crediting them with giving the most artistic performances ever witnessed in the city. The tour will extend to St. Johns, Newfoundland. Return dates will be played in Halifax and St. Johns, N. B., the company returning to New York about Aug. 15.

Lottie Williams is with W. S. Harkins' Stock company, playing the ingenue roles in Why Smith Left Home, The Butterflies, What Happened to Jones, Brown's in Town, and The Wrong Mr. Wright. The St. Johns, N. B., press is unanimous in praise of her work. Miss Williams has signed with Broadhurst Brothers for next season, to appear in Why Smith Left Home.

* *

A recent paragraph in this column credited Mr. and Mrs. Thomas M. Reynolds with having received some handsome floral presents from the Elks and Knights of Columbus, during a performance of the Meffert Stock company, Louisville. Mr. Reynolds alone was the recipient of the flowers, for as he is unmarried there is no Mrs. Thomas M. Reynolds.

* *

Harry G. Keenan, of the Grand Opera House Stock company, Pittsburg, has won golden opinions for his work as Schwarz in The Lost Paradise, Rupert Leigh in The Sporting Duchess, George Kingswill in Saints and Sinners, and in many other parts. Mr. Keenan returned to town last week, the company having closed its season.

* *

The following plays have been secured by Thanhouser and Hatch for the Summer season at Milwaukee: A Night Off, Held by the Enemy, My Friend from India, A Gilded Fool, The Jilt, Charley's Aunt, The Fatal Card, Jane, and Lady Windermere's Fan.

* *

M. L. Alsop, by permission of Aarons and Ellwanger, has been released from the American Opera company and is now playing leads with the Shubert Stock company, Buffalo.

* *

Manager M. J. Jacobs of the Columbia Theatre Stock company, Newark, issued a souvenir programme week of May 29 containing the casts of the plays produced by the company during its long season, and portraits of many of the members. The company closed its season on June 3. The Private Secretary being the final bill. Manager Jacobs gave a banquet to the company after the performance. On Sept. 4 the company's second season will begin. Manager Jacobs has re-engaged Una Abell, Virginia Jackson, Amy Stone, H. Coulter Brinker, Robert Neil, Sedley Brown, Joe Totten, Frank Richardson, John Shaw, Bert Lytell, and Elmer E. Swart, scenic artist, and will enlarge the company by several members. Newarkers have a warm spot in their hearts for the Columbia, as is attested by the large patronage that has been the rule throughout the season.

* *

Thomas J. Keogh, comedian of the Hopkins' Stock company at the St. Charles Theatre, New Orleans, arrived in town Saturday. Mr. Keogh's benefit at the close of the season was a big success, the S. R. O. sign being displayed at both matinee and night performances.

* *

Emelie Melville scored a hit as the mother in Lady Windemere's Fan with the Shubert Stock company week of May 29.

IN SUMMER PLACES.

Eugene Cowles is summering in the mountains of Vermont.

Alice Nielsen is at present in San Francisco, visiting her mother. She will visit the Hawaiian Islands shortly, and may take a trip to Europe afterward.

Charles F Newsom will summer at his home, Raleigh, N. C

Stella Gilmore will spend the Summer at Sylvan Beach, N. Y.

C. H. Truesdell and Mrs. Truesdell have rented a cottage on Manhassett Bay, L. I., where they will spend the Summer.

Adele Farrington will spend the Summer at Pleasure Bay, N. J.

Mr. and Mrs. Jacob Litt and Jacob Litt, Jr., are at Palenville, N. Y., where Mr. Litt has taken a cottage for the Summer. Mr. Litt will spend a part of each week in New York. The rest of the time he will enjoy the fine air and cool breezes of the Catskills.

Mr. and Mrs. Ira J. La Motte left on Saturday for Long Eddy Sullivan County, N. Y., where Mr. and Mrs. Frank E. Sowersby will join them this week. The party will remain until about July 25.

James Horan leaves this week to spend the Summer at Orange Lake, N. Y.

Morgan E. Coman, who will play Denny in Phroso next season, will sail on June 17 for London, where he will spend the Summer.

Charles M. Raphun, who has been associated with the business department of the Castle Square Opera company for a number of years and who lately appeared in the production of We Uns of Tennessee, is resting at Atlantic City, N. J. Mr. Raphun will join the We Uns of Tennessee road company in the Autumn.

Mr. and Mrs. Murrill (Laura Hulbert) will spend the Summer at Cortland, N. Y.

W. Vernon Somers is at his home, West Haven, Conn., for the Summer.

Mr. and Mrs. Frank Nelson (Essie Smith) will spend the Summer at West Haven, Conn., with Mrs. Nelson's sister.

Mr. and Mrs. L. F. Morrison (Blanche Hall) are summering at Peak's Island, Me.

Amélie Baird has gone to her cottage at Madison, Conn., on the Sound, to spend the Summer.

Ward and Vokes expect to spend the months of July and August at their home, Crescent Beach, Revere, Mass. They will begin their regular road season at Buffalo, N. Y., on Sept. 4 in an elaborated version of The Floorwalkers.

Orr S. Cash is resting at Bennett Homestead, on Lake Erie, where he will remain until his return to New York in September.

Mr. and Mrs. James A. Bliss (Mildred Hyland) are spending the Summer at Abington, Mass., as the guests of Mr. and Mrs. James I. Hyland.

Robert Neil will summer at Wappinger's Falls, N. Y.

Elsie P. Rellum is spending the Summer at Lake Minnetonka, Minn.

Clayton Legge will pass part of the Summer at Lake Winnersquam and go thence to the Catskills, where he will remain until the season opens.

Frankie Carpenter, having closed her very successful season, has gone to Mt. Clemens, Mich., for the Summer, accompanied by her husband, Jere Grady.

Theodore Bendix is at Arlington, Mass., for the Summer.

Mr. and Mrs. Winthrop Snelling (Maude Hillman) are at their cottage, Bayside, Mass., for the Summer.

Mamie Forbes is summering at Crescent Beach, Mass.

Lawrence McCarthy is at his Summer cottage, Nantasket, Mass.

Edward Lester will spend the Summer at Manhattan Beach, with an occasional trip to Newport.

George H. Rowe is visiting his sister in Boston. He will go to his home, Rochester, N. Y., for the Summer.

Edward and Libbie Blondell, who will be seen in the title-roles of the new farcical-comedy, Katzenjammer Kids, are summering at their new home, Lake View, Ky.

John Cumberland will spend the Summer at his home, Maywood, N. J.

Louis Shea will be at Sunny Villa, Bath Beach, until his season with J. K. Emmet and Lottie Gilson opens, July 10.

Mr. and Mrs. E. Prince are sojourning in the Catskill Mountains for the Summer.

J. C. Fenton is summering at Locust Farm, Cambridge Centre, N. Y.

George Mack will spend his Summer at Winthrop Beach, Mass.

Alice Campbell, late of The Bride Elect company, will summer at her cottage at Manchester-by-the Sea.

Winifred Bonnewitz, of My Friend from India company, is at her home in Van Wert, O., for the Summer.

W. E. Horton writes from Mt. Clemens, Mich.: The following professionals have arrived during the past week: Charles H. Hopper, Mark Murphy, Jennie Reynolds, Edith Kennedy, Tom Shea, Mrs. J. L. De Cline, J. A. Weston, Henry F. Greene, Trovolo, W. J. Kountz, James Rhodes, Sam Cooper, Jere Grady, Frankie Carpenter, J. L. De Cline, Jr., Joe Hayman, John Hayman.

SAID TO THE MIRROR.

"AUNT" LOUISA ELDRIDGE: "When Mrs. Harry Watkins entered the Forrest Home recently a daily paper said that she was a sister of Mrs. Barney Williams. This is a mistake. She is a sister of the late Mrs. John Hoey. They were the Shaw Sisters, and Englishwomen. Mrs. Barney Williams is an American."

GEORGE E. PERIOLAT: "Please deny the report that I have been engaged for Gaskell's Stock company for next season."

COMPANIES CLOSING.

The Chase-Lister Theatre company, after a season of forty weeks, at St. Joseph, Mo., on June 1. The next regular season opens early in August, with two companies [illegible] scenery.

Sporting Life, at St. Paul, Minn., June 4.

Clay Clement, at Cleveland, O., May 20.

The Stoessel Opera company closed at Providence, R. I., [illegible] night.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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SUMMER SUBSCRIPTIONS.

JUNE, JULY, AUGUST.

Members of the profession spending the Summer months out of town, may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

THE ACTORS' FUND OF AMERICA.

IN other columns of THE MIRROR are detailed the proceedings of the eighteenth annual meeting of the Actors' Fund of America, held last Tuesday in the Madison Square Theatre.

The chief business of the meeting was the election of officers. President ALDRICH was unanimously re-elected, as he deserved to be, and for Vice-Presidents and Trustees to fill places on the Board made vacant by expiration of terms excellent selections were made by the Nominating Committee and confirmed by the Fund.

The President's annual address contained many matters of prime interest to the Fund and to the dramatic profession. Perhaps the most gratifying showing was that of an increase in the Fund's moneys over the preceding year. The generous charitable work of the Fund has gone on uninterruptedly, and naturally it increases in volume beyond the ratio of increase of resources for its prosecution. This has been so now for several years, and the indefatigable efforts of the few steadfast workers for the Fund have never promised a margin that would justify any relaxation of effort for the charity.

The Fund endowment never has been large enough to banish some apprehension that its rapid increase in responsibilities would sooner or later make it necessary either to try heroically to enlarge that endowment or curtail benefactions. President ALDRICH, in his address, sounded a note of alarm on this premise. He pointed out the fact that while the administration of the Fund is the most economical possible, and its givings in a great majority of cases authorized by every law of charity, it yet suffers more or less from importunities of the undeserving, and the wilful negligence of relatives able to care for their incapacitated and indigent has saddled upon the Fund several cases requiring permanent support that ought not to be a burden. A greater negligence, also pointed out often by THE MIRROR, is that of prosperous members of the dramatic profession who, while they admit and even boast of the great work of the Fund, themselves do nothing to encourage and further that work. It seems impossible to impress such members of the profession with a sense of their responsibilities to the foremost theatre charity in the world, although it must be said that those members of the profession who are awake to their responsibilities respond nobly, impulsively and generously to its needs.

A perusal of the proceedings at the annual meeting will disclose several projects broached for an increase of Fund revenues. These projects properly were referred to the Trustees of the Fund, and in its wisdom the Board will pass upon them. One of these projects was for a fair next year. With the history of the great Actors' Fund Fair of several years ago in mind, this might seem to be a very promising proposition. But if undertaken it will require hard work by a large number of persons, carefully planning for months ahead, and the sympathy of the public. In the meantime, before any decision is made on any proposition advanced, every member of the dramatic profession should give some personal attention to the problems that confront this great institution and some token of personal interest.

The Actors' Fund of America never can lose the general esteem in which it is held, and it never can become inoperative. The question of the degree of its usefulness is the only one that is crying for solution. Whether it shall stagnate, and refuse to take on the new obligations that are ever pressing, or whether it shall be a haven and a relief to the ever-increasing throng at its doors in accordance with the law of development, rests in the inclination and conscience of the profession of the theatre at large.

AUGUSTIN DALY.

THE unexpected death of AUGUSTIN DALY at Paris last Wednesday shocked the theatre world. He was a figure of international note and activity as well as the greatest of American managers.

The story of Mr. DALY's life is detailed with fidelity elsewhere in THE MIRROR. It reads like other stories of eminent men who, having ability above the common, have worked out from modest and harassed beginnings great careers that at once adorn the pages of human progress and inspire to like achievement.

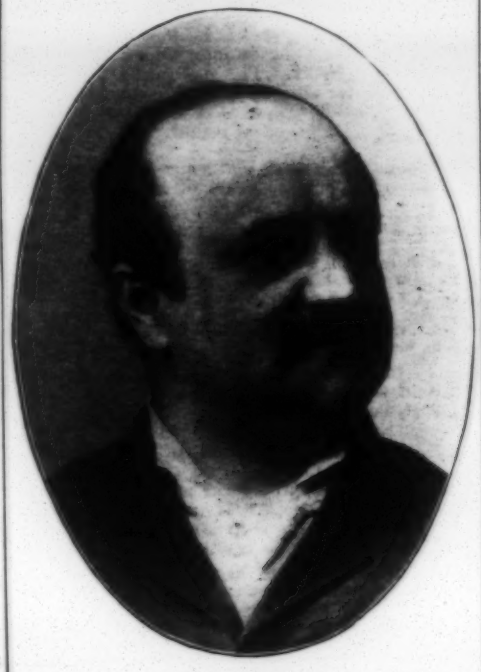
Mr. DALY was eminently successful for two reasons. He worked in the field for which nature intended him, and he deserved success. His artistic instinct was not always true, and his business judgment was not infallible. No man is perfect. But art was always his mistress, and Mammon was his servant rather than his master. In his most prosperous periods he made money beget new art instead of more money. At a time when the commercial spirit dominated the theatre, in all the phases of that spirit from vulgar huckstering to the boldest speculation upon things that artistic discretion had always before kept apart from mere marketing, Mr. DALY was more independent of meretricious methods than ever and more determined in a course that he had followed for more than a quarter of a century. Fortified by long consistency and enjoying a prestige that no living manager by methods that so contrast with his could ever achieve, Mr. DALY stood a unique figure in the tumult of management in which cupidity would replace artistic impulse and notoriety is thought to be more important than all else. He was, in short, a living protest against commercialism and an encouragement to all that commercialism instinctively opposes.

It may be that Mr. DALY's technical methods, as they were disclosed in the details of his productions, had not caught that spirit of modernity that characterizes the best examples of acting to-day in this country and Europe, but it was natural that after a lifetime spent in expounding and illustrating the best of the traditional arts of the theatre he should adhere to those arts, as he adhered to all his principles, rather than adopt the realisms of the new school. And it must be said that all that Mr. DALY did in the matter of producing plays was done so admirably, and with such definite purpose, that his public applauded it; and of all managers of his time in this country he had a public whose loyalty perhaps was the greatest of tributes to his artistic integrity.

To scan Mr. DALY's career as a manager—for although he was a dramatic author his managerial achievements embody the material for his future fame—is to become acquainted with or to recall the most noteworthy accomplishments in the American theatre that can be credited to any single person during his lifetime. It will be seen that he was a pioneer in many things. The predominating characteristic in theatre management to-day is, and for many years has been, imitation. Mr. DALY never imitated. He always initiated, if he did not originate. And his mind was exercised upon and his hand touched to public pleasure every class and phase of healthful and recreative amusement. His own melodrama, Under the Gaslight, was the prototype of the multitude of exciting melodramas that have since held the stage. While he was the first to give to theatregoers of this country the plays of the German and French writers, he also was the first to encourage native authors. The first play of BRONSON HOWARD, now the dean of the guild, was produced by Mr. DALY. The actors that he trained or brought into greater prominence number more than have been developed by any manager of his time. His adherence to SHAKESPEARE and other classics gave to the public great revivals that maintained for the theatre, in spite of lowering tendencies, a dignity that survives him. He was the first American manager to introduce a representative company into England, France and Germany, and the first to get a foothold in London.

No one that studies Mr. DALY's career can deny that he held the proudest legitimate position ever achieved by an American manager. The theatre will miss him, because his place cannot be filled. The public will regret him, for he put the public's healthful pleasure above his material interests. He died as he might have wished to die, in the fullness of honors and in the midst of his activities.

PERSONAL.



ALDRICH.—Louis Aldrich was deservedly complimented by the Actors' Fund of America last Tuesday by a re-election to the presidency of the Fund by acclamation.

NETHERSOLE.—Olga Nethersole sailed for Europe last Wednesday, to spend the Summer in yachting off the Norwegian coast. She will return to open in Chicago in October in Clyde Fitch's dramatization of "Sapho."

ALEXANDER.—George Alexander will produce Rupert of Hentzau in London early next year.

GEISTINGER.—Marie Geistinger will revisit America next season, under management of Gustav Amberg.

HERBERT.—Joseph Herbert sailed last Wednesday for London, where he may produce his play, The Man from Borneo. He will reappear with Alice Nielsen next season.

ROBER.—Katherine Rober has been seriously ill for the past week, but is now recovered and will shortly continue her arrangements for next season.

LANGTRY.—Mrs. Langtry will return to the London stage in the Autumn, it is said, and produce a new dramatic version by Sydney Grundy of Dumas' Le Collier de la Reine.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) have engaged passage on the *New York*, sailing on June 21, for England, where they will spend the Summer.

CANBY.—A. H. Canby will sail to-morrow (Wednesday) for England on the steamship *Teutonic*.

MCCORMICK.—A. A. McCormick is arranging to sail for Europe on a vacation trip within this week.

COFFIN.—Hayden Coffin, not having entirely recovered from his recent illness, was unable to appear in the revival of A Gaiety Girl, at Daly's, London, last week.

PENLEY.—W. S. Penley, who has secured the Novelty Theatre, London, will probably rename the house the Century. He expects to open there in October in Charley's Aunt.

PATTI.—Adelina Patti says to an Italian interviewer that her favorite opera is Lucia di Lammermoor.

TOMPKINS.—Eugene Tompkins' new yacht, *Idalia*, was launched on Saturday at Roach's shipyard, Chester, Pa., being christened by Sara S. Long, granddaughter of John B. Roach. The *Idalia*, it is expected, will be put in commission about July 1.

EBERLE.—Mrs. E. A. Eberle, playing in London in Why Smith Left Home, reports that the dresses hurriedly made for her in Chicago are much admired by the Londoners. Chicago papers please copy.

STAIR.—E. D. Stair presented to Mrs. Stair on the eleventh anniversary of their marriage recently a handsome steam yacht, the *Grace*. Mr. and Mrs. Stair and George H. Nicolai will spend the Summer cruising on the Great Lakes aboard the *Grace*.

BERNHARDT.—Sarah Berhardt, who is now appearing in London, is reported to have grown much stouter.

WALSH.—Blanche Walsh has bid $10,000 for the jewels of the late Fanny Davenport. The gems were in possession of a New York jewelry firm that had bid for them, but Miss Walsh's bid exceeded that of the jewelers.

RUSSELL.—Annie Russell will sail for New York on the *Majestic* on Wednesday. She will make her next appearance on the stage at the Garden Theatre, in this city, in November.

GILLETTE.—William Gillette will sail for New York on the *St. Paul* on June 17.

PENFIELD.—Mary Penfield is engaged in journalistic work in London, where she entertains visiting American friends at 5 o'clock teas.

FLEMING.—Clarence Fleming, who successfully managed Rosina Vokes and John Hare in this country, has undertaken the management of Harry Corson Clarke's starring tour next season.

ROWAN.—Lansing Rowan has been engaged to play the leading role in Parson Jim next season.

CONRIED.—Heinrich Conried sailed last Tuesday for Europe to visit Berlin, Buda-Pesth, and Carlsbad. He will return to reopen the Irving Place Theatre on Oct. 1.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from May 11 to May 18, 1899.

AFTER THE OPERA. By Fred Summerfield.
COFFEE FOR TWO. By Fred Summerfield.
THE DUKE'S DAUGHTER. By Fred Summerfield.
JUANITA. By Fred Summerfield.
SANS SOUCI ON THE HUDSON. By Fred Summerfield.
VOLTAIRE'S FRIEND. By Fred Summerfield.
CYRANO DE BERGERAC. Edited by Oscar Kuhns.
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FAITH. By John E. Bradley.
THE FLOWER SHOW. By Will Delavoye.
FOR PAPA'S SAKE. By Mel B. Spurr.
THE LOBSTER. By Edgar Selden.
MESSALINE. By Armand Silvestre and Eugene Morand.
PEPI. By Clara Lipman.
S-A-N-T-I-A-G-O. By Mark S. Hubbell.
A WOMAN'S POLITICS. By George Foster Platt.
THE ANXIOUS WIDOW. By Oliver D. Byron
AT THE COST OF HER LIFE. By Oscar Wood.
THE COUNTY SHERIFF. By Arthur Larkin.
DOMESTIC PETS. By Eugene Ellsworth and Madge Burt.
DR. JEKYLL AND MR. HYDE; OR, A MISSPENT LIFE. Adapted by Luella Forepaugh and George F. Fish.
THE DRAGON'S BRIDE; OR WONG FONG. By Anais Redin Moliere.
THE HEART OF VIRGINIA; OR, JOSEPH CÆSAR JEFFERSON'S DREAM. By Mrs. Sophia Ringgold Maconochie.
THE LOTUS FLOWER. By Gustave von Palm.
MY WARD, THE WIDOW. By Ernest Clyde Lamson.
OUT OF SIGHT. By Davis Risdon.
PODGER'S PREDICAMENT. By Lavin C. Tees.
THE PONSONBYS. By Frank J. Hallo.
POVERTY FLATS. By Bernard Francis Moore.
UN CURIOSO ACCIDENTE. By Carlo Goldoni Edited by J. D. M. Ford.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. W. F., Roxbury, Mass.: The piece you mention has not been presented in London.

C. TOLMAN: Julia Dean Hayne's last appearance occurred at the old Broadway Theatre, in this city, on Oct. 26, 1867.

L. J. B., New York: Albert Chevalier made his American debut at Koster and Bial's Music Hall, New York, on March 30, 1896.

G. J. H., New York: James K. Hackett was born on Sept. 6, 1869. His stage debut occurred in Philadelphia on March 28, 1892. Mary Mannering's American debut occurred at Hartford, Conn., on Nov. 20, 1896, as Leonie in The Courtship of Leonie.

M. H., Baltimore: Charles B. Welles has been a prominent leading man for several seasons. He appeared with Edwin Booth, Lawrence Barrett, Margaret Mather, and other famous stars, and has been successful in many important roles. We believe that he is not related to Georgia Welles.

THOMAS J. FAUST, St. Louis, Mo.: The grave of Thomas W. Keene is at Castleton Corners, Staten Island. The place is about an hour and a half's journey from New York and may be easily reached by ferry to St. George, Staten Island; thence by electric car. The Keene Homestead is the landmark of Castleton Corners.

BURLESQUER: "Did Lydia Thompson ever appear in other than burlesques?" Yes, although her greatest successes were scored in burlesque. She first appeared on the stage on Dec. 26, 1853, as Little Silverhair in a Christmas piece of that name produced at the London Haymarket. The following year she played Little Bo-Peep in the extravaganza of that name, also at the Haymarket. On Nov. 16, 1859, she appeared at the St. James Theatre as Cygnetta in a fairy spectacle entitled The Swan and Edgar. At the same theatre the following year she played Young Norval in My Name is Norval. On Aug. 19, 1861, she played Norah in Falconer's play, Woman; or, Love Against the World, at the Lyceum Theatre, and in an afterpiece called The Fetches, by the same author, performed with the play she personated Mary Brady.

STAGER: Maurice Barrymore's play, Nadjezda, was produced at the Haymarket Theatre, London, on Jan 2, 1886, with the author, H. Beerbohm-Tree, Georgina Drew, and Emily Rigl in the cast.

V. F. W., New York: "Can THE MIRROR inform me whether Garrick, on his first appearance, figured in the bill under his proper name?" In *The Theatre*, London, of July 1, 1885, appeared an article on "Play Bills Old and New," in which a bill of Garrick's first appearance was given as follows, omitting the subordinate players' names: "At the theatre in Goodman's Fields this day will be performed A Concert of Vocal and Instrumental Music, divided into two parts. Tickets at Three, Two and One Shilling. Places for the Boxes to be taken at the Fleece Tavern, near the Theatre. N. B.—Between the Two Parts of the Concert will be presented an Historical Play, called The Life and Death of King Richard the Third. Containing the Distresses of K. Henry VI. The artful acquisition of the Crown by King Richard, The Murder of Young King Edward V. and his Brother in the Tower, the landing of the Earl of Richmond, and the Death of King Richard, in the memorable Battle of Bosworth Field, being the last that was fought between the Houses of York and Lancaster; with many other true Historical Passages. The part of King Richard by a Gentleman (who never appeared on any stage). And the part of Lady Anne by Mrs. Giffard. With Entertainments of Dancing, by Messrs. Frower, Madame Duvalt, and the two Masters and Miss Granier. To which will be added a Ballad Opera of One Act, called The Virgin Unmasked. Both of which will be performed Gratis by persons for this occasion. The Concert will begin exactly at Six O'clock." The "gentleman who never appeared on any stage" was Garrick. The writer of the article explains that the gratis concert was a device to avoid the penalties of the Licensing Act.

THE USHER.

Augustin Daly's death falls little short of a calamity at this time, when American theatrical conditions are sadly disturbed and when he stood not only as a bulwark against the surge of speculation and commercialism threatening the drama, but also as an instructive contrast to the ignorance, the vulgarity, and the pandering instincts running riot in certain quarters.

During the whole of his career Mr. Daly devoted his forces to the promulgation of refined art. He produced almost every description of theatrical entertainment, but he never degraded his stage with an unclean play nor sought transitory profit by base means.

Goethe's motto, "What I saw that it was best to do, that I did," was Mr. Daly's managerial motto; and to-day, in surveying his busy, fruitful record, it seems to me that no more appropriate epitaph could be found for him.

Mr. Daly was in no sense a popular man. He was too much of a disciplinarian, too earnestly devoted to his life work, to be that. But he was respected, and even those that disliked his autocratic methods conceded their admiration to his remarkable abilities.

His industry was unparalleled. He virtually lived in his theatre—the first to arrive in the early morning, the last to leave late at night. He supervised and directed every detail from the box-office to the stage-door. Nothing escaped his notice or his interest, and he never wearied of the prodigious grind this involved.

He found his reward in the unique and artistic atmosphere which pervaded Daly's Theatre.

The older actors of the company felt and appreciated it. As George Clarke said yesterday: "I left Wallack's company to come over here. When I entered the back-door, saw the neat, well-lighted dressing-rooms with the actor's name on a plate on the door, entered the greenroom, preserved here after it had been abolished everywhere else; found the stage as clean as a lady's boudoir, and breathed the atmosphere of a theatre devoted to art, I said to myself, 'This is home'—and I have been happy to stay here ever since."

Besides his theatre and his passion for collecting books, prints and playbills, Mr. Daly had little room for any other interests. But he found time, nevertheless, to devote a good deal of attention to practical charitable work.

He was a deeply religious man, and naturally his philanthropic impulses found the avenue of their expression chiefly among church charities.

He raised and distributed fortunes for these institutions, and his name is revered among those concerned in them.

Mr. Daly stood quite alone among metropolitan managers, literally as well as æsthetically. He refused steadfastly to have anything to do with managers' meetings, associations and the like.

With the exception of Lester Wallack, A. M. Palmer, and latterly Edwin Knowles, he had no relations with his *confrères*.

He explained his reason to me once: "Managers will not hold together for any mutual purpose. They lack the power of cohesion. I prefer to act independently and leave others to follow what course they please." And Mr. Daly lived up to his declarations.

He declined to be a party to the subjugation of the higher interests of the stage in any direction. An effort was made to dictate to him not long ago, and he promptly wiped the would-be dictators off his business books.

"I do not believe the best interests of dramatic art nor the highest aims of the theatre will be served if the spirit of competition is chilled, crippled or destroyed," he wrote a little more than a year ago.

"The first aim of all combinations must be to absorb opposition and to kill off rivals or rivalry."

Next week it will be known what plans Mr. Daly made to carry on his theatre. It is believed that the same policy will be adhered to and that the widow and brother, with Richard Dorney, will continue the theatre, with its stock company, producing the plays mapped out by Mr. Daly for two seasons to come.

The annual meeting of the Actors' Fund Association last Tuesday was marked by the usual attendance, despite the excessive heat.

President Aldrich's admirable report not only covered exhaustively the Fund's work during the year, but offered many practical suggestions as to means whereby its utility can be increased in the future. It is printed in full elsewhere in this issue of THE MIRROR, and it should be read carefully by every member of the profession.

The Treasurer's report showed that the assets of the Fund have not diminished—they have increased. Frequently in past years the figures have revealed an opposite result.

The elections resulted in the retention of all the officers who have served the Fund faithfully, and in the choice of three new trustees, including Augustin Daly, whose sudden death occurred on the day following.

The malicious mendacity of the *Sun*, with respect to the Actors' Fund, found expression again in the comments of its curious dramatic editor on this meeting.

The manufacture of lies in that quarter is so common that this particular instance would not call for notice were it not that the Actors' Fund is the refuge of the sick and the destitute of the profession, and any attempt to misrepresent and injure the Fund, however grotesque, demands rebuke in their behalf.

The profession and the public are not likely to be misled seriously by a person whose indirect objects of assault are women, patients in hospitals and cases of starvation, but there is no necessity for anybody being deceived when the facts are stated.

In the first place the *Sun's* clumsy liar says:

> The annual meeting of the Actors' Fund Trustees on Tuesday was held in the strictest privacy.

It was not a trustees' meeting. It was a meeting of the members of the association. There was no "privacy." The meeting was open to all members of the Fund who had paid their annual dues. Again:

> The customary public anniversary observances, with oratory and music, were not attempted.

The supplemental anniversary exercises have not been "customary." Only five or six of these meetings have been held at intervals since the Actors' Fund was founded in 1882.

It was certain that Frank W. Sanger, one of the Fund's mainstays since its foundation, had resigned his office of First Vice-President. He declined to explain his motive in doing so.

Mr. Sanger did not resign—his term expired. He declined a renomination, having desired for several years to be relieved from his official duties owing to the pressure of private business. This was explained by Mr. Bromley, chairman of the nominating committee, in his report.

> The damage to the Fund lay in the comparative failure of its charity entertainment last Winter. Hardly any of the eminent actors whose services had been at command would appear.

The Fund had four benefits—two were successful and two produced small results. The performance at the Fifth Avenue netted $2,205, and that at the Broadway (during a severe storm) turned in $1,623. These benefits were not "failures," comparative or otherwise.

The actors who appeared for the Fund at its performances last season included several that the *Sun* asserted would not appear. In the list of these volunteers are William H. Crane, N. C. Goodwin, James A. Herne, Colonel Robert G. Ingersoll, Maxine Elliott, Herbert Kelsey, J. E. Dodson, Pol Plancon, Cissie Loftus, James O'Neill, Blanche Bates, Joseph O'Mara, Mrs. Fiske, Louisa Eldridge, Henry Lee, Francis Wilson, Chauncey Olcott, Dan Daly, Weber and Fields, John W. Ransone, Lottie Gilson, Rose Melville, Joseph Hart, Zelma Rawlston, and many others representative of the dramatic and vaudeville professions.

> Augustin Daly was appealed to in vain.

Augustin Daly not only consented to serve as a Fund trustee this year, but he had projected a benefit for the Fund at his theatre next Autumn; promising to arrange a bill with special features that would insure a large house.

> A later vaudeville matinee here in New York was a complete fiasco, realizing only about $500.

There was no vaudeville matinee given in New York or anywhere else for the Fund during the past season.

The *Sun's* tissue of ignorant falsehoods was headed "Something Like a Row Among the Actors' Fund Trustees." The shorthand report of the meeting on another page gives the whole proceedings, and it will show clearly the character of the *Sun's* mendacity.

The theatrical press-agent has had it all his own way for a long time past, but now the patient newspaper ass has registered a powerful kick in Philadelphia.

Hitherto the papers in that city have extended the hospitality of their columns liberally to the highly colored advance announcements of attractions due at the various theatres. This custom will cease at the opening of the next season.

The leading newspapers have signed an agreement that all advance notices shall be passed upon in the counting room before going to the editorial department. Moreover, the reading matter in each case is to be measured by the size of the theatre's advertisement. For every four lines of advertising one line of reading matter will be allowed; and this rule will apply both in the daily and the Sunday issues.

The agreement between the Quaker City papers is iron clad, and it is reinforced by a forfeit provision, and a penalty of $100 for every evasion or breach. Criticism is not affected by the terms of the pact, remaining free and untrammelled.

The Philadelphia arrangement is now made known for the first time to the Philadelphia theatre managers and the profession generally, as it has been kept a profound secret by the newspaper proprietors concerned in it.

The scheme is a business one, pure and simple, and the result of its workings will be watched with interest by publishers in other cities, who regard with disfavor the constant growth of the managerial demand for free advertising.

If the plan is successful its adoption elsewhere will follow, for the subject is one that has been discussed exhaustively many times by the publishers of the country in their annual conventions, and they are dissatisfied with the prevailing state of affairs.

Provided neither opinions nor news matters are affected by it the public are not likely to object to the curtailment of theatrical press matter in the papers, for often it possesses little or no interest to the average reader, the intelligent playgoer or to anybody, in fact, except the manager for whose benefit it is printed.

The regulation of the gift of reading notices to a fixed ratio governed by the advertising is equitable. It insures the largest representation to the largest patrons.

On the manager's side the whole thing is a question of business.

The old system has developed grave abuses. Favoritism or prejudice creeps in frequently, with the result that the interests of certain theatres are either promoted to the detriment of others, or they are relegated to comparative obscurity.

The Philadelphia scheme, it would seem, will equalize things. Moreover, it will develop the fact that press notices are given by the papers as favors based upon business principles.

In the case of journals conducted on that policy the fact may better be known and recognized publicly. The absence of implied deceit will place the inspired paragraph on its true level.

The general adoption of the Philadelphia scheme would lead emphatically to the complete abolition of the press notice, probably.

There are several managers, actors and journalists who believe that in the long run both the newspapers and the theatre would be better off for that.

At present such a mass of trash and fabrication is mingled with a small portion of legitimate news in the dramatic departments of many dailies, that the conglomeration is viewed askance by the majority of their readers.

The theatre in America might be better off artistically and otherwise were it less a topic of careless press discussion and hybrid publicity.

A NOVEL ALLIANCE.

A new organization, known as the Actors' Church Alliance of America, will meet in the Berkeley Lyceum, on Forty-fourth Street, on Monday evening, June 19, at 8 o'clock. The Right Reverend Dr. Potter, Bishop of New York, will preside and deliver the opening address. An invitation to the meeting has been extended to all members of the dramatic profession.

Many prominent persons are announced to speak at this meeting. Those representing the church at large are Father Ducey, Father McGlynn, the Rev. Dr. John P. Peters, the Rev. Heber Newton, the Rev. Dr. McArthur, and Rabbi Silverman. Addresses will also be made by James A. Herne, Frederick Warde, F. F. Mackay, Viola Allen, Mary Shaw, and Maida Craigen, as representatives of the dramatic profession.

The object of this Alliance is a novel one. It contemplates the appointment in every city in the country of a clergyman who shall extend the hand of fellowship to all members of the profession who travel, acquaint them with the locations and hours for services in the various churches in the cities, introduce them to church people, and administer spiritually to those of the profession that may be stricken with illness in strange places. The Alliance will throw its influence against Sunday performances in theatres, and in other ways will seek to benefit the profession and bring church and stage into closer relations.

The joint committee of the Alliance in New York is composed of the Rev. Walter E. Bentley (who was formerly an actor), the Rev. Thomas H. Sill, the Rev. Francis J. Clay Moran, Margaret Lawrence, and Harriette A. Keyser, representing the church; and F. F. Mackay, Verner Clarges, John D. Mackintyre, Mrs. W. G. Jones, and Maida Craigen, representing the stage. The Rev. Mr. Bentley is chairman of the joint committee.

THE OLD ST. CHARLES THEATRE.

The St. Charles Theatre, New Orleans, popularly known as "the Old Drury," which was completely destroyed by fire, supposed to have been of incendiary origin, on June 5, as chronicled in THE MIRROR, was the oldest building devoted to the drama in New Orleans. It had passed through an eventful history and had, between first and last, been the scene of every grade of theatrical enterprise.

In the old days, McVicker, Tom Placide, Mr. and Mrs. Vance, Charlotte Cushman, Macready, the Booths, Barrett, McCullough, Forrest, Jefferson, Owen, Couldock, and Thompson appeared upon its stage. Later it sheltered players of far less note, and during the last few years its historic walls heard only the songs of vaudeville stars and the ill trained voices of the 10-20-30 school of actors.

The proprietors of the St. Charles have offered $1,000 for the detection of the supposed incendiaries. The theatre was built in 1835 and was opened on Nov. 30 of that year with The School for Scandal as the bill. The building was partly destroyed in 1842, but was immediately rebuilt. Up to 1881 it was the largest building of its kind in the Union. Since its erection by James H. Caldwell, who managed it for a number of years, this house had been successively under the management of Ludlow and Smith, David Bidwell, and lastly by Colonel J. D. Hopkins, all of whom managed it successfully. The property is owned at present by the minor children of Dr. George K. Pratt, who is their tutor, and the doctor states that as soon as some litigation affecting the ownership of the St. Charles is settled he will build a new theatre costing in the neighborhood of $125,000. The loss of the property and contents is covered by some $50,000 of insurance.

P. W. L. NEWS.

The June Literary Meeting of the Professional Woman's League was held June 5. Olivia S. Hall was in charge. The programme included a story by Mrs. S. M. Cory, songs by Elizabeth Northrup, and piano solos by Fanny M. Spencer.

Mrs. Edwin Knowles, who was defeated for the presidency of the League in the recent election, gave a tea to the members of her Nominating Committee at her home in Brooklyn on June 1. Among those present were Mrs. Sol Smith, Mary Shaw, Mrs. Edwin Arden, Mrs. F. P. Hoover, Mary P. Stone, Mrs. Robert Mantell, Ellena Maris, Zelma Swanston, Albertine Perrin, Elizabeth Aldrich, Maida Craigen, Mrs. David P. Steele, Margaret St John, Florida Kingsley, and Mrs. George F. Hinton.

During the afternoon the members of the committee presented Mrs. Knowles with a copy of the Encyclopædia Brittanica.

NEW PLAY FOR W. H. CRANE.

The new drama just completed by Brander Matthews and Bronson Howard for W. H. Crane is entitled Peter Stuyvesant, Governor of New Amsterdam. As the name implies, the play presents a picture of New York in the attractive Knickerbocker period, and it is said that the authors have reproduced the atmosphere of the time with accuracy. Among the players engaged to support Mr. Crane in the production, at Wallack's Theatre, Oct. 9, are William Courtleigh, William Ingersoll, George Fawcett, Boyd Putnam, William Sampson, W. S. Truesdell, George Barrows, W. S. Dupont, George F. De Vere, Percy Haswell, Selene Johnson, Sandol Milliken, and Lelia Bronson.

TO THE PARIS EXPOSITION.

It is said that Buffalo Bill's Wild West will play next Winter at the London Olympia, and that it will next year be a feature of the Paris Exposition.

GOSSIP OF THE TOWN

The portrait above is of Adella Barker in the character of Aunt Jane in The Little Host, played by her during the past season with Della Fox. Miss Barker is a comedienne in the fullest sense of the word and made a decided impression wherever she played, receiving many flattering notices from critics quite worthy of quoting. Character parts are her specialty and each one essayed is done equally well. She is now enjoying a vacation at her home in Chicago. She may accept a Summer engagement before opening next season with Rose Melville as Mrs. Hopkins in Sis Hopkins.

After the performance of Zaza at the Garrick on June 5 the company were entertained at a supper on the stage with Mrs. Leslie Carter as hostess.

Alberta Gallatin has had an offer from John C. Fischer to originate a prominent role in Madame Modjeska's new play, Marie Antoinette, to be produced here at the Fifth Avenue Theatre next season.

The marriage of Mary Agnes Burke and Thomas A. Haggerty, correspondent of THE MIRROR at North Adams, Mass., will take place in that city June 21.

Mildred and Rouclere will be under the management of John M. Hickey next season. Their tour will open at Richmond, Va., early in September. They will present a number of new illusions.

After all, Alice Nielsen's new opera may not be called The Singing Girl, as was announced. Manager Frank L. Perley thinks that as "girl" titles suggest to the public mind musical comedies and burlesques, the name would not be an appropriate one for a high-class comic opera. Stanislaus Stange, the librettist, is considering several other titles for his work.

Maggie Holloway Fisher has entirely recovered from her recent severe illness.

The Manhattan Beach season will open on Thursday. On Saturday Sousa's Band and Pain's fireworks will begin their Summer programmes, and on June 24 the Frank Daniels Opera company will appear.

Gay Rhea, whose starring tour was abandoned on account of illness, has entirely recovered. Miss Rhea will be featured with the Imperials next season, under management of George E. Allen.

Cora Edsall (Mrs. Harrison Pendry) is convalescent, after a long and painful illness. On Feb. 1 a difficult surgical operation was performed at the Rochester, N. Y., City Hospital in order to save her life, but complete recovery happily is now assured.

Madame Elsie de Tourney is making a vacation tour of the California coast, and expects to come to this city in August to organize and rehearse her company for next season. The plays that she has chosen for production are Mary Stuart, Camille, and Joan of Arc.

Gussie Gardiner is at present resting in this city.

Leon Victor will be the traveling representative of Thomas J. Davis' attraction next season.

Thomas J. Davis recently presented a patrol wagon to the city of White Plains, N. Y., where he resides.

Jules Murry has engaged Julian Magnus as acting manager with Lewis Morrison in Frederick the Great. On his tour Lewis Morrison next season will, by recent arrangement between his manager, Jules Murry, and Howe and Hummel, American representatives of Mrs. Langtry, occupy the private car used by that actress on her last tour through this country.

William E. Broderick is at his home in Jersey City.

Alfred E. Aarons, manager of Koster and Bial's Music Hall, obtained an absolute divorce from his wife, Ella M. Aarons, on June 7. Mr. Aarons was [illegible] in his action.

One of the [illegible] actresses of the theatre at the present hour, May York by name, gave a special musical performance on last Friday evening. Her singing and her manipulation of the harp, while not particularly pleasing to American ears, found many enthusiastic admirers among her own countrymen.

The Manhattan Beach Theatre will open on June 24 with Frank Daniels in The Idol's Eye. Manager B. D. Stevens has booked a number of important attractions for the season, including The Jolly Musketeer, The Belle of New York, and Weber and Fields' company in Hurly Burly.

Frank E. Baker has [illegible] manage George W. [illegible] Mrs. B. O'Shaughnessy [illegible] Ellis Baker, and will [illegible] Sept. 4.

David Belasco [illegible] said to-day to-morrow (Wednesday) [illegible].

CURRENT AMUSEMENTS.

Week Ending June 17.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—51 to 57 Times.
THE NEW YORK ROOF GARDEN (Broadway and 45th St.), VAUDEVILLE.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), HIS EXCELLENCY THE GOVERNOR—15 plus 25 to 32 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), JEFFERSON DE ANGELIS IN THE JOLLY MUSKETEER—8 to 14 Times.
THE CASINO ROOF GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—158 to 164 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1229 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER & FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (812-814 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
IRVING PLACE (Southwest cor 15th St.), Closed.
FOURTEENTH ST. (14th St. nr. Sixth Ave.). Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (128-132 East 14th St.), Closed.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (225-227 Bowery), BURLESQUE.
PEOPLE'S (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (491-497 Jay St., nr. Fulton St.), THE BON TON BURLESQUERS.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed
MONTAUK (585-587 Fulton St.), CASTLE SQUARE OPERA COMPANY IN THE MIKADO.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

CASINO.—Jefferson De Angelis and his capital company have begun the second week of their return to town in The Jolly Musketeer.

NEW YORK.—The Man in the Moon continues in its merry course of gorgeousness and glitter.

EMPIRE.—His Excellency the Governor remains as attraction.

GARRICK.—The present is the last week of the long engagement of Zaza.

DALY'S was closed for the season last Wednesday, upon the death of Mr. Daly. The Victoria and the Star ended their seasons on Saturday.

GUS HILL'S GENEROUS ACT.

Sam M. Dawson, advance manager for Gus Hill's attraction, McFadden's Row of Flats, has returned to the city, that company having closed its season at Denver last Saturday. To a MIRROR man Mr. Dawson yesterday told this story:

"While I was in Leadville, Col., last month, I engaged in conversation at the hotel where I put up with a citizen of that town who seemed to have a contemptuous opinion of the charitable impulses of members of the theatrical profession. From his viewpoint that opinion was warranted, but I think I disabused his mind finally.

"This citizen of Leadville thought there was no charity in the profession, because the body of a member of the profession had lain in the receiving vault of an undertaker of the city, named James Nelson, for three years without attention from relatives, friends or professional associates. The dead man was E. K. Franklin, advance man for Davis and Keogh. He had been stricken with pneumonia and died at Leadville, and his body was left to the tender mercies of local charity. Of course, as I informed the indignant citizen of Leadville, the Actors' Fund of America would at once have taken charge of the body upon the death of poor Franklin had it been notified of his death. Ignorance of the work of the Fund or some negligence must have been responsible for the failure to acquaint the actors' great charity with the facts of the case.

"Mr. Hill has had a great season with his various enterprises, and on the impulse of the moment I wrote the facts of this case to him and suggested that he himself become responsible for the decent burial of Franklin's remains. Since leaving Leadville I have learned that Mr. Hill at once acted upon my suggestion, and not only interred the body at Leadville, but also marked the grave with a headstone, although he never knew Franklin. I knew the deceased, however, as a fine fellow, and my acquaintance with him induced me to ask Mr. Hill to act as he so generously and charitably did."

THE SIS HOPKINS CASE.

There was a hearing before Commissioner Shields on Friday last in the case of Rose Melville *vs.* Bessie Challenger and Thomas W. Ryley. Miss Melville testified that she had entered the company to do her specialty, and that when she left Bessie Challenger had used the greater part of her lines. She also said that she had written and copyrighted a sketch, called What Next, in which the same material was used. The defense claimed that she had not completed her copyright by producing the sketch under this title.

The hearing was adjourned to enable Miss Melville to catch a train for Philadelphia, where she was appearing last week.

FLETCHER MAKES A HIT.

Charles Leonard Fletcher is at Keith's this week. At his opening performance he was called before the curtain time and again. Fletcher is in vaudeville to stay. Watch him.

ACTORS' SOCIETY MEETING.

The annual meeting of the Actors' Society of America was held at the Berkeley Lyceum on Thursday, June 8, at 11 o'clock. There was a very large attendance and the meeting was altogether the most satisfactory one ever held by the organization.

The reports submitted showed the society to be in a very flourishing condition—the receipts showing an increase of over 50 per cent. over last year, while the expenses have been considerably lowered. The number of new members elected since September last is 110.

Various matters of importance were brought forward for discussion and were satisfactorily settled. One of the principal matters decided was in regard to the establishment of a play bureau in connection with the dramatic agency now being operated by the society. The directors had had the departure under consideration for some time, and at the meeting the conclusion was reached that the constant demand made on the dramatic bureau for plays warranted the founding of the new department. Although the society is strictly a non-speculative organization it was decided that the play bureau might properly negotiate any commercial proposition in the way of adaptations, arrangements and productions not based upon speculation. As the board of directors is in touch with the best dramatic minds in the country, it is thought that this new field entered upon in the society's work will be an advantageous one to all concerned.

In the subsequent proceedings of the meeting resolutions of condolence were drafted, passed upon and sent to the relatives of the late Augustin Daly; and by a unanimous vote Sir Henry Irving was made an honorary member of the society.

The annual election of officers that followed resulted in the choice of F. F. Mackay for President, Maida Craigen Vice-President, George D. Macintyre Secretary, and Mrs. R. B. Mantell Treasurer. The Board of Directors elected is composed of William F. Owen, Theodore Roberts, I. A. Washburne, James O. Barrows, Joseph Allen, Verner Clarges, John Jack, Joseph Wheelock, George D. Macintyre, William Courtleigh, Maida Craigen, Mrs. R. B. Mantell, Mrs. W. G. Jones, F. F. Mackay, and Frank Oakes Rose.

HOPPER TO PLAY IN LONDON.

De Wolf Hopper is the latest American star that will court the approval and the shekels of the English theatregoing public. With an entire American company Mr. Hopper will sail for England June 28 on the *St. Paul*, and will make his bow to the Britishers at the Lyric Theatre, London, on July 10 in El Capitan.

The company that will support Mr. Hopper will include as principals: Nella Bergen, Jessie Mackaye, Alice Hosmer, Alfred Klein, Edmund Stanley, William Ingersoll, and others. The chorus will also be taken from here, as well as complete new scenery and costumes. M. C. Reynolds will act as manager of the company, John S. Hiller will be musical director, and H. A. Cripps stage-manager. The enterprise is backed by a syndicate composed of Mr. Hopper, Everett Reynolds, and John Philip Sousa. Negotiations for London time, conducted by Harry Neagle, have been progressing for several weeks and were only settled last Wednesday, so that extreme rapidity is necessary in the preparations for the trip. Edwin H. Low has charge of the company's transportation.

Mr. Hopper's engagement at the Lyric is an indefinite one, and it is probable that The Charlatan also will be put on before its close. When he returns to this country next season Mr. Hopper will produce a new opera as yet unnamed, composed by Mr. Sousa, with book by Charles Klein, and lyrics by Grant Stewart.

THE LAFAYETTE SQUARE IS INDEPENDENT.

The important announcement is made that next season the Lafayette Square Opera House, at Washington, D. C., will be an independent theatre, free from the control of any combination, under the sole management of Uriah H. Painter.

The Lafayette Square, in point of safety, beauty and general equipment, is not excelled by any playhouse in the United States. In these and other respects it has the advantage of the other theatres in Washington.

"Every meritorious attraction that has played the Lafayette in the past has enjoyed a profitable return," says Mr. Painter. "The Lafayette is now an independent theatre, and it is in the field for first-class attractions.

"I believe the time is not far distant when an attraction will be influenced in making its bookings only by considerations of sound business policy, and it will go where it can.

"The Lafayette's bookings will be the best there is to be had. I shall welcome every attraction that is not chained down to the car of greed and sordid selfishness. The attractions will be graded according to their value. When they are worth only $1 the public will not be asked to pay $1.50."

Mr. Painter has appointed Cornelius Gardiner his New York representative and booking agent. Mr. Gardiner, who is a bright and experienced theatrical man, has his office in the Knickerbocker Theatre Building.

A PHILADELPHIA INNOVATION.

THE MIRROR'S Philadelphia correspondent sends the following news of a journalistic innovation in relation to amusement notices in that city:

"Here is a development important to every company that will play the Quaker City the coming season. As yet it has not been made public, but all the documents have been duly signed. All the leading newspapers in this city, both daily and Sunday, have entered into and signed an agreement to take effect about Aug. 15, by which all theatrical advance notices, or any free advertising of any description, hereafter will go through the business offices before being sent to the editorial rooms, and will be published according to the following ratio: For every four lines of paid advertising the advertiser shall be entitled to one line of reading matter.

"This holds good both daily and on Sundays. If a theatre advertises ten lines daily for six days, making sixty lines, its Thursday advance notice is limited to fifteen lines, and for the Sunday advertisement, which is generally larger, they will receive the same credit. The rule will be strictly enforced, and all the newspapers that are parties to the agreement have posted a $500 forfeit, with $100 fine for each and every default or evasion. Criticisms do not come under this agreement and remain as heretofore."

REFLECTIONS.

Charlotte Deane, whose picture heads this column, has become prominent among leading women. She has rare talent and beauty, is a quick study, and has shown unusual versatility. That she is equally at ease in light comedy as well as emotional roles was attested by her capital performances with the Théâtre Française Stock, Montreal, where she played all the leads the past season. The press of that city, as well as the management, had nothing but words of praise for her work. Miss Deane began her professional career seven years ago, when, very young, she appeared in Boston, filling special engagements with Alexander Salvini and the Grand Opera House Stock in that city, during two seasons. The two following years she was at the head of a school of acting, many of her pupils having since become favorites. The seasons of 1896-97 she filled her first regular road engagement as the Queen in Hanlon Brothers' Superba. In Darkest Russia and Bonnie Scotland the first half of the following season she achieved success in the leading roles. She was a member of the Madame Sans Gene company the same season, until Kathryn Kidder's retirement. She finished the season in The Cat and the Cherub as Ah Zoi, giving a thoroughly artistic performance. Her Montreal engagement followed, at the close of which recently she immediately started for Denver, having signed for the Summer with the Manhattan Beach company. Miss Deane has already had four offers for next season.

Justice Beach, of the Supreme Court, on June 9 ordered Oscar Hammerstein to give security in $250 before proceedings, in an action against Frank Moss, whom he is suing for $50,000 for slander.

Howard's Theatre, Chicago, has been secured by the Illinois Athletic Club for the Summer months.

Lorin J. Howard will present his new play, Arkensaw, next season, opening in Chicago, under management of Howard and Doyle, on Oct. 3. Jubilee week. Walter Crow, the "Hoosier violinist" and character actor, has been engaged for the production.

The Strollers will have a "roister" at Weber and Fields' Music Hall, Thursday evening. A musical satire, The Rightful Heir, will be enacted by Joseph G. Lamb, Edward Fales Coward, Charles Lewis Safford, Leonidas M. Lawson, Jr., George Newell Hamlin, Mackenzie Gordon, William T. Wood, and J. Cheever Goodwin.

Among those that sailed for Europe last week were T. H. French, Xaver Scharwenka, Olga Nethersole, Louis Nethersole, Marcus R. Mayer, Leonard Outram, and Irene Perry.

Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) presented Clyde Fitch's play, The Cowboy and the Lady, at the Duke of York's Theatre, London, on June 5. The company was cordially received, but the play is said to have been as cordially condemned.

Henry Guy Carleton contradicts the statement that he is writing a new play for Frederick Warde for next season. He is at work on a play for Charles Frohman, and he has no other contract at present.

Mrs. Beaumont Packard returned to her office yesterday after a few days' visit at Glen Ellen, N. J.

Corse Payton has secured repertoire rights for next season of Jim the Penman, Diplomacy, Aristocracy, and The Banker's Daughter.

Frederick Warde will deliver the address of welcome on behalf of the Elks at St. Louis, on the occasion of the conclave the latter part of this month. He is now resting at his farm, "White Lake."

Joe Quaid, business representative of Buffalo Bill's Wild West, was in town last week, and reports a very successful road season for the show.

Thomas J. Davis announces that he will put the following attractions on the road next season: The Sidewalks of New York, The Hustler, On the Bowery, The Golden Key, The Finish of Mr. Fresh, Our Guardian Angel, On Land and Sea, The Stowaway, Have You Seen Smith, Lost in Siberia, The Irish Alderman, Fallen Among Thieves, The Heart of the Klondike, Strangled on Sunday, and The White Rat. With so many "thrillers" on tap, why shouldn't the gallery gods rejoice?

A very simple way to keep your name up is to see that it is never taken down. Some of the best people in the profession recognize this and keep their cards in THE MIRROR. For rates, address room 1, MIRROR.

Katherine MacNeill went to Minneapolis, Minn., last week to join the Boston Lyric Opera company. She will begin her engagement as the Widow in Wang.

Edward E. Rose, who has been rehearsing E. H. Sothern's company in a new play, returned to New York recently and will spend the Summer in town. He is now rehearsing the students of the American Academy of the Dramatic Arts in The Scorpion, a new drama by the English Edward Rose.

A decree of divorce was recently granted to Mrs. Clara Jakobowski, widow of Alfred Brown, of Buffalo, from Edward Jakobowski, by a London court.

Wolf Falk will be resident manager of the Columbia, Boston. Louis Burkhardt will be advertising manager.

Garland Gaden is mourning the death of his valuable horse, that ran away while being driven from Mr. Gaden's home, at Freeport, L. I., to Long Beach last Wednesday. The horse became frightened at a passing parade, threw Mr. and Mrs. Gaden (Laura Lorraine) to the pavement, broke the carriage, and after running over a mile, stumbled and broke two of its legs and had to be shot. Mr. and Mrs. Gaden were not injured.

Anita Hendrie has returned to town after a visit to her mother in Washington. While in that city Miss Hendrie had a narrow escape from becoming totally blind in one eye, but under the careful attention of an occulist the danger was averted and the eye restored to its normal condition. Miss Hendrie is here arranging her next season's plans.

Upon the closing of its first season, June 7, with Richard Mansfield in Cyrano de Bergerac, the management of the Auditorium, South Bend, Ind., issued an attractive souvenir programme, containing a *résumé* of the season's attractions and portraits of many of the stars that have played the house.

Mr. and Mrs. George B. Howard (Flora Dorset) have sold their interest in the Keystone Dramatic company and will retire from that organization June 24, going direct to Cincinnati, where they will take a much needed rest. Next season they will head a repertoire company that will be known as the Howard-Dorset company, under the management of A. A. Mudge.

Leona Luke (Mrs. Harry Bagge) is still suffering keenly from her injuries sustained more than a month ago, when alighting from an electric car. As the accident was occasioned by the carelessness of the conductor, Mr. Bagge will bring suit against the street railway company to recover damages.

Leopold Jordan has been appointed by Marcus Mayer to represent Olga Nethersole in New York during her absence in England. Mr. Jordan has also been re-engaged as advance representative for Miss Nethersole next season.

One of the local papers of Parkersburg, W. Va., *The Index*, recently published the following item: "Members of the theatrical profession when Sundaying in Parkersburg, will be welcomed at Trinity, 'the little church around the corner.' Excellent music on a $5,000 organ, a vested choir of twenty to twenty-five voices, and a cordial greeting, will be the trio of attractions."

Macauley and Patton have secured In Mizzoura, from Alice Kauser, and Hazel Kirke, from Howard and Doyle, for presentation next season. The company will also add to its repertoire two new plays, by W. B. Patton, entitled, Mr. Hurleigh's Adventures and A Wasted Life.

Paul Wilstach sails for Europe on the *Amsterdam*, June 17.

Eric Scott has engaged passage for England on the *Mesaba*, sailing June 24.

The Faust-Carr company, headed by Gilbert Faust and Eva N. Carr, will revive Lucrezia Borgia next season, and will also present two of Mr. Faust's plays, Absinthe and The Gascon.

The wedding of Treasurer J. Burk, of the Evansville, Ind., People's Theatre, to Miss Whitmer, of Evansville, is announced.

Leslie and Audley left town on Sunday for a two week's engagement with James T. Kelly in McGowan's Reception.

J. B. Johns has been re-engaged by Harry Corson Clarke to act as treasurer next season, during the tour of What Did Tompkins Do.

Herbert Fortier, late of Julia Arthur's company, will play the leading male role in Darkest Russia next season under Edwin C. Jepson's management.

William Humphrey, late of the Castle Square Stock, Boston, received a handsome loving cup at a reception tendered him at the Hotel Vendome, this city, May 12.

Dore Davidson, who has recently acquired the acting rights to His Last Chance, expects to arrange for a production of it in London next Fall.

The usual Wednesday matinee of The Belle of New York, at the Shaftesbury, London, was omitted on Derby Day, May 31, so that the company might witness the famous race.

Franklyn Roberts and Marie Wainwright were married, on June 2, at St. George's Church, in this city. On June 3, Mr. and Mrs. Roberts, and Mrs. Roberts' daughters by a former marriage, sailed for London, to spend the Summer along the Thames. Next season Mrs. Roberts will be starred in Mlle. Fifi, and Mr. Roberts will appear in Phroso.

J. K. Emmet and Lottie Gilson will open their season in Fritz in a Madhouse at Asbury Park, N. J., June 29, 30, and then proceed to Halifax, N. S., opening there, on July 10, a tour of the Canadian provinces.

Mabella Baker, who sang the leading character role in The Bride Elect company the past two seasons, opened with the Joseph Fay Opera company at Louisville last Monday. Miss Baker is to be prominently placed with Chris. or The Wonderful Lamp, the coming season.

PASSENGERS TO EUROPE.

Among recent passengers for Europe were Mr. and Mrs. Antonio de Navarro (Mary Anderson), Julia Marlowe, the Baroness Von Nimptsch (Madeleine Bouton), Mr. and Mrs. E. H. Sothern (Virginia Harned), Moriz Rosenthal, Mr. and Mrs. George H. Primrose, Albert Primrose, Yvonne de Treville, Frank J. Wilstach, and Max Bleiman.

OF COURSE.

"Jim" Jeffries, who has leaped into pugilistic fame, will "star," it is said, under the management of W. A. Brady in a piece to be called The Rough Rider.

OFF FOR THE PHILIPPINES.

The soldier-actor, Mortimer Kaphan, who organized the Soldier-Actors' company, will start for the Philippines this month.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Newest American Invasion—Changes Past, Present and Future—Timely Chat.

(Special Correspondence of The Mirror.)

LONDON, June 3.

So many of your respected fellow-citizens are to be seen around this city of late days that I feel I must, at the risk of seeming "repetitions," again paraphrase the good old hymn and exclaim, "Whene'er I take my walks abroad Americans I see." The audiences as well as the chief entertainers at our theatres, variety and otherwise, the principal stayers at our chief hotels, and the visitors to our races and other "Al Fiasco" gatherings (as poor old John Stetson would say) are American all the time, and don't you forget it! At the Derby on Wednesday there were to be observed no end of United States-men and States-women. The entire strength of the Shaftesbury's Belle of New York company, having abandoned their usual Wednesday matinee for the nonce, frolicked it on Epsom Downs in high glee, and on looking in at this or that show at night I found the American language (and even American drinks) largely prevailing. At the Oxford the new manager, Albert Gilmer, was surrounded by many a visitor from your side. The Americans contributing to the Oxford's big programme were the Brothers Crawford, Booker and Narbis, and the Collins Trio—namely, Tom Collins, Tom Bryce, and Syria Lamonte. While around the other theatres and variety shows are to be found the Why-Smith-Left Homers at the Strand; Tom Brantford; Carl Hertig, the magician; Julie Ring, who has made a hit this week at the Metropolitan Music Hall; the Salambos, Whistler Mildare, the Cosman Couple, the Gotham Comedy Quartette, Tramp Ritchie, Alice Pierce, who is becoming very popular, and Eugene Stratton. On and after Monday next there must be added to this list N. C. Goodwin, Maxine Elliott and company, with The Cowboy and the Lady, at the Duke of York's, where The Adventure of Lady Ursula finishes its long run to-night. I have but to add that Belle Harper, who lately so successfully deputized for Edna May, starts to-day playing Fifi in The Belle of New York at the Shaftesbury; that an illustrated biography of your sweet singer, Caro Roma, appears in to-day's *Era*, and that your Ray Rockman, whose Emelia in Othello I had occasion recently to praise so highly, is achieving a great success with the Drury Lane company on tour as that handsome and unscrupulous villainness the Countess Mirtza in The Great Ruby.

So after hailing Columbia and the Star Spangled Banner, now for a few matters quite English, you know. Last Sunday night the Musical Directors' Association, to which your Mr. Gawain has just had the honor of being elected as an independent member, went in for considerable harmony in connection with their second annual dinner. Every musical composer of note was present, James M. Glover being in the chair. The chief guest was Beerbohm Tree, who responded for the toast of the evening—to wit, "The Incidental Music of the Drama." Although Tree started by declaring that he felt in the position of a man condemned to talk to experts upon a subject of which he was absolutely ignorant, he made an excellent speech and wound up well by pointing out that, after all, the best incidental music in the drama and in every other department of life is good fellowship.

On Monday we started playgoing early with a new piece, tested at a Terry's Theatre matinee. This was a three-act comedy by two young playwrights calling themselves this time Charles Winthrop and Walter Lisle. It was described as new, but its plot, story and construction were alike conventional, being built entirely around a girl-betraying villain, who assumed the hero's name and while thus disguised committed a series of nefarious deeds, all of course imputed to the said hero *pro tem.* The authors are to be credited with writing some smooth, smart dialogue, that inspires one with the hope that when they choose a less threadbare theme they will evolve a good play. The best acting was contributed by Fanny Brough and Arthur Hare, the giver of the matinee and the cousin of a real live Marquis, dontcherknow.

More play-sampling set in on Monday night when a one-act piece written by B. W. Thomas and entitled Bob Bradshaw's Dream was put on in front of Why Smith Left Home. I don't know whether Bob Bradshaw's Dream comes from your side or not, but this I know, that though announced as new, it is confoundedly old. It shows, as many other plays have shown before, that a well-to-do middle-aged man persuades himself that a beautiful young girl loves him, when all the time she loves a poor but strictly honest young fellow who adores her to distraction. As in My Little Girl and kindred plays, all ends happily, the middle-aged wooer awakening from his temporary "dream," as it were. The little play was acted by an English company, but at the risk of seeming unpatriotic I must confess that they did not play well. They were badly chosen and their efforts came out poor, indeed, in comparison with such finished acting as is given in the principal piece by, say, Maclyn Arbuckle as Smith, Annie Yeamans as the Irish cook and by George W. Barnum, as that latest polite lunatic Von Guggenheim.

On Tuesday afternoon it became necessary to attend the big benefit matinee given to Jennie "Jo" Lee at the Prince of Wales'. Whether it was because the benefit matinee boom has of late been terribly overworked I know not, but anyhow the house was not so full as it ought to have been considering that the programme was extensive and the case one of real need. What with unused bought seats, however, and what with donations from Irving and other brother pros., the receipts totalled some £500 I hear. The only novelty of the day was a little coster dialogue written by Rosina Filippi, and capitally played by Fuller Mellish, son of the late Rose Leclercq, and Miss De Silva, wife to Martin Harvey, in whose production, The Only Way, she acts so sweetly as Sydney Carton's silent, secret, self-sacrificing sweetheart. Among others who scored were Ellen Terry and Frank Cooper in their recently tried duologue, Variations; Mrs. Kendal, in her magnificent recital of The Victoria Cross, and Bransby Williams, the mimic, who in his selections from Hamlet convulsed the audience by showing how our Dan Leno and your polite lunatic Sullivan might be expected to shine as the petulant Prince of Denmark.

R. C. Carton's new play, Wheels Within Wheels, concerning the production of which at the Court I gave a few lines last week, has already (like The Gay Lord Quex) caused what Mr. Micawber would call epistolary correspondence to break out like a rash on the face of the public press. This, of course, is because the play touches—not to say plunges into—certain unsavory habits and customs of society so-called. The Gay Lord Quex is, as I take it, a stern moral lesson, notwithstanding all its cynicism. But Wheels Within Wheels, with its matter-of-course talks about *faux-menages*, and such little "arrangements," and its vulgar intrigues and *liaisons*, is certainly at times so much of the "calla-spade-a-spade" type as to leave an unpleasant taste in the mouth. However, you will presently be able to judge for yourselves, for Daniel Frohman has this week secured the American rights. It is splendidly played at the Court, especially by Dion Boucicault, Miss Compton (wife of the author), T. B. Thalberg, Eric Lewis, Lena Ashwell and Arthur Bourchier.

The dramatic and variety output threatened for next week is really appalling. On Monday five new plays will be tried in and around London. These are the aforesaid Cowboy and the Lady at the Duke of York's; Facing the Music, a new comedy by J. H. Darnley, at the Brixton Theatre; The Rebel's Wife, by Fred Jarman, at the Britannia; A Life's Revenge, at Morton's Temperance Theatre, at Greenwich, and a revue called A Dream of Whitaker's Almanac, at the Crystal Palace. Also on Monday night George Edwardes will revive A Gaiety Girl, at Daly's, and on Tuesday night D'Oyly Carte revives H. M. S. Pinafore, at the Savoy. On Tuesday afternoon there will be another big charity matinee at the Prince of Wales', and on the same afternoon a new Irish-Ibsenite play entitled, The Heather Field, will be tried at Terry's. At the last named house on Thursday afternoon one or two new one-act plays will be submitted. Also on Thursday afternoon Herbert Standing will have a benefit at the Criterion by way of celebrating his twenty-one years connection with that house. On Wednesday and Thursday afternoon George Alexander will give at the Great Central Hotel another big Bazaar show in aid of the Great Northern Hospital; and on the last named afternoon he will also give a matinee of Liberty Hall at the St. James' in aid of the Walsham House Memorial Fund. On Wednesday night Managers Morell and Monillot will start their season at the Avenue, with the production of a much revised version of the new revue, Pot-Pourri; on Thursday (19) night Manager Brickwell will give the first London production of Conan Doyle's new play, Halves, at the Garrick; and on Saturday night the French troupe of dancers, headed by the celebrated Rayon D'Or, will be dropped into Cupid and the Princess at the Garrick, and at the moment of writing the Theatrical Managers' Association has decided not so much to fight the sketch-players in the music halls as to apply to the Lord Chamberlain for smoking to be permitted in their theatres.

GAWAIN.

THE PARIS STAGE.

Bernhardt as Hamlet—Sarcey's Death—News of Plays and Players.

(Special Correspondence of The Mirror.)

PARIS, May 24.

Paris is singing the praises of Sarah Bernhardt as Hamlet. Bernhardt produced the play Saturday evening at her theatre. Le Tragique Histoire d'Hamlet, to use the programme title, has been translated into French prose by Eugene Morand and Marcel Schwob. *Entre nous*, I may tell you that Messrs. Morand and Schwob hardly recognized their work as it was produced, to such purpose had the energetic Sarah laid her pruning knife about among the pages of the manuscript. Whereat, rumor has it, Messrs. Morand and Schwob waxed exceeding wroth. Of course, this protestation availed naught, for Madame Bernhardt's will is always law.

The audience on Saturday was the most distinguished I have even seen in Paris. The theatre was literally packed, and almost every one present was notable, for one reason or another. But one missed keenly the familiar form of Sarcey, elbowing his huge bulk through the crowd on his way to his accustomed seat. His absence left a void, a sense of incompleteness in the audience, that I heard many persons remark.

MM. Morand and Schwob have acted wisely in making their translation a prose one, considering the impossibility of preserving the beauty of Shakespeare's expression or the rhythm of his verse in a rendition into a similar form in French. Taking into consideration the difficulties of their task, the translators have accomplished it most creditably. Their work is superior to any other translation of Shakespeare that I have heard.

As I have said, her countrymen acclaim Bernhardt's Hamlet a triumph. Rank as one of her greatest portrayals it certainly must. To the character of the mad prince she had plainly given the most profound and earnest study. Her interpretation was unique in that the "melancholy Dane" was not pronouncedly melancholy, being rather nervous and vivacious, and much more youthful in action than other Hamlets have been. This rendering of the character appeals to the French, being more in keeping with their own nature, but to English speaking people it seems inconsistent, at variance with the Hamlet that Shakespeare drew. Yet the performance was a powerful and an effective one. The complex changeable personality was admirably brought out, and the lines were eloquently delivered. In the assumption and maintenance of the male character she was also successful. In the graveyard scene and in the scene with the players she was at her best. When one considers that Bernhardt has seen no English Hamlet, her performance deserves all the more praise.

The other roles were unsatisfactorily played. Mlle. Mellet made a pretty Ophelia, but nothing more can be said in her favor. M. Bremont, who has done fine work in other parts, was disappointing as the King. His make-up was grotesque. The remaining players do not call for comment. The performance dragged terribly on the opening night, it being half-past one when the final curtain fell. The production was mounted on the lavish scale characteristic of Madame Bernhardt.

The funeral of Francisque Sarcey took place on May 18 at the Eglise de la Trinité. All Paris was represented in the throng that filled the edifice, for all Paris had lost a friend. The floral tributes were numerous and handsome. After the church service the body was taken to the cemetery at Montmatre. There tributes to the dead critic were spoken by Jules Claretie, M. Leygues, Minister of Public Instruction; Adrien Heberd, of the *Temps*, Camille Le Senne, and others. On Saturday, in accordance with Sarcey's wish, his remains were taken to Pere Lachaise and cremated, the ashes being conveyed to the family vault at Montmatre.

Sarcey's death came as a shock to every one. Hale and vigorous in spite of his age and great size, he seemed good for many a year to come. His illness was short. A cold, contracted on the Wednesday before his death, rapidly developed into congestion of the lungs. On Saturday, though his condition become precarious, he endeavored to prepare his weekly article for the *Temps*. His strength failed him, however, and on Sunday, for the first time in years, Sarcey's feuilléton was missing. Early Tuesday morning, while conversing with his family, he fell into a peaceful sleep, from which there was no awakening.

A new melodrama, at the Ambigu, is La Legion Etrangère (The Foreign Legion) by La Rode and Alevy. Its premiere, by the way, was the last that Sarcey attended. It contains enough of villainy and excitement to satisfy the most exacting patron of the Ambigu. Most of the villainy is accomplished by Julian Thorel, a generally bad lot, who begins by murdering, for his money, a wealthy citizen named Belcourt, with the cognizance of Belcourt's mistress, Maria, who is really in love with Thorel. Belcourt's nephew, Pierre Delval, a gay young rounder, is accused and convicted of the murder, and deported to the hulks at New Guinea, from which happy land he contrives to escape and return to France. He enlists in the Foreign Legion, which is ordered to Madagascar, where war is in progress. Thither also have gone Thorel, Maria, and Belcourt's daughter Liline, who is the heir to his fortune. One day Pierre saves Liline's life, and, of course, the two fall in love. Thorel, discovering Pierre's presence, plans all sort of villainy, including the murders of Pierre and Liline. His efforts are foiled, and even his accomplice, Maria, turns against him. Pierre is wounded in battle and sent back to France. The others are also home again when the next act opens. An old woman, Felicie, Thorel's aunt, who had been Belcourt's housekeeper, and saw his murder, but kept silent to save her nephew, is discovered in a low dive. This scene is a remarkably vivid picture of vice. Thorel, in return for her kindness, had tried to asphyxiate Felicie, who is fortunately saved, to confess, at the behest of Liline, the true story of Belcourt's death, which convicts the arch villain, who meets his deserts in a sentence to New Guinea, while Liline and Pierre are married. This story, though conventional and improbable, is well told. The action is brisk, and the play really superior to most of its kind. The company interpreted it excellently, and the audience displayed an enthusiasm that indicated that the Ambigu had at last secured a success.

The first act of Briseis, the lyrical drama upon the composition of which Emanuel Chabrier was at work at the time of his death, has been produced at the Opéra. The book was written by Catulle Mendes and the late Ephraim Mikael. The story told is of the conflict between Christianity and Paganism, Briseis, a pagan girl, becoming a Christian to save her brother's life, though she renounces her lover thereby. The incompleteness of the work made the performance unsatisfactory. The theme, however, is susceptible of strong dramatic treatment, as the first act evidences. M. Chabrier's score contains some remarkably fine passages, but seemed too difficult for either the singers or the orchestra to handle with credit.

Massanet's new opera, Cendrillon, has its first production at the Opéra Comique to-night.

Difficulties anent the management of the Folies-Dramatiques having been settled, that theatre has reopened with a revival of Le Voyage de Courbillon, a pretty operetta, fairly interpreted in the present instance.

Le Champion du Monde has vanished from the stage of the Cluny, where a revival of Charley's Aunt is the current bill. Director Leon Marx has leased the Cluny for the Summer to M. Villefranck, of the Bouffes Parisiennes, who will shortly take charge, and put on La Culotte, which was done as The Manicure in New York.

The Théâtre de l'Oeuvre has produced at the Nouveau Théâtre, Fausta, a versical drama, excellent as a literary work, but entirely unadapted to stage presentations.

Ma Bru is a howling success at the Odeon. I understand that the rights to its production in almost all foreign countries have already been snapped up.

Less fortunate was the Gymnase with Degénérés, Michel Provins' repulsive study of vice, that I described last week. The play proved an utter failure, and has been shelved in favor of Ambroise Janvier's Mariane, a few performances of which will wind up the season at the Gymnase.

Another change is at the Gaité. That old standby, Les 28 Jours de Clairette is now on there, succeeding Les Sœurs Gaudichard.

The new double bill at the Palais Royal consists of two old farces, Le Maitre d'Ecole and Les Menages Parisiens, the resurrection of which has not been attended with any particular success.

Calvé appears in Hamlet at the Opéra to-night. Joseph will be sung for the first time on Friday.

T. S. R.

GUSTAVO SALVINI.

An Estimate of the Son of the Great Salvini—His Roles and Art.

(Special Correspondence of The Mirror.)

ROME, May 11.

Gustavo Salvini's portrait goes to you with this letter, but it gives only a faint reproduction of his noble and handsome appearance. He inherits his artistic talents not only from his father—the great Salvini—but also from his mother, whose Lady of the Camelias is still remembered by all who saw her, and who will tell you that no actress, living or dead, has ever approached her in that part. Not even Duse or Bernhardt can equal her work. He thus inherits the classic part of his art from his father and from his mother the modern part, which makes even his Greek heroes living men, instead of statuesque productions.

The great Salvini, in one of his letters on dramatic art, says that to be a good artist an actor must possess physical means, sensibility, education and discipline. Gustavo Salvini has all these, and he has also the intelligence, intuition and artistic soul of his father. Like him, he has the intuition of beauty in art, and knows how to reproduce it with voice and gesture. As a rule stage management is somewhat lax in Italy, but Gustavo Salvini brings before you the places, times and persons of every play he puts on the stage. His characters live and love and hate as men do now; old Grecians and Romans become human in his hands, and weep and laugh as we do now. He is an enemy of stentorian declamation and sensational "pistol-shots." His voice is now limpid, now metallic, now strong, now tender, but always natural, even in Œdipus' despair, in Othello's fury, in Hamlet's freezing philosophy, in Tartuffe's hypocrisy. Morelli, Ristori, Pezzana, Marenco, Cavallotti, Boughi, and others, even at the beginning of his career, declared him

GUSTAVO SALVINI.

to be a true heir to his father's glories. At first, however, his father tried to dissuade him from following the theatrical career, deeming the Italian stage no longer promising for young actors, and Gustavo, who worships his father, tried to submit to his judgment and to forget his dream. To forget it, however, was impossible. He could not kill his artist's soul. He could not bid an eternal farewell to art. It was in him and would not die. So he employed his enforced leisure in learning. He studied in the public libraries of Italy, he studied at home, he studied abroad, he studied everywhere, and everywhere he searched for knowledge and thus acquired a fund to serve him in after years. At last, only four years ago, he could no longer resist the impulse that urged him to risk his father's displeasure and he formed a company of his own, with which he made a triumphal tour through Italy, Russia, Austria, Servia, and Hungary. Success followed him everywhere. Old and young, learned and unlearned men alike applauded him, and the press encouraged him to continue on the road he had so happily begun to tread.

The father, meanwhile, was silent. He no longer protested. He waited and observed. He wished to see of what his son was really capable before giving his final consent. At last father and son met in Venice and then the father said: "Gustavo, I think that there is no one in Italy who can interpret classic art better than you! We will play Saul together in Florence and Rome!" And they did, the throngs on each occasion rising to greet the two elect!

Gustavo Salvini's favorite authors are Shakespeare, Sophocles, Algieri, Eschylus, Moliere, and Cossa. Besides a fine voice and presence, and a correct diction and gesture, Gustavo Salvini is a genius in make-up. He never looks the same. His acting is always natural even in Œdipus.

He does not rant and roll his eyes in Othello; he is diffident but loving as Hamlet; delicate, tender and enthusiastic as Romeo; and who sees him in these parts is not likely to forget him easily. He can compare with the best exponents and often surpasses them in truthfulness. Like Fechter, he makes Hamlet fair-haired, and this takes some of the rigidness of the part away and makes it more sympathetic.

Turning to comedy, his Tartuffe is a masterpiece. You should see the softened look of his eyes, and hear the tender accents of his voice, broken here and there by lightning flashes of Tartuffe's inner evil feelings. Nothing could be finer. This part would make a sensation even in Paris, in Moliere's home.

In Œdipus he is stupendous. Here he stands alone. No one can contest the prize with him. The last act, when the unfortunate king has blinded himself, is fearful in its tragic intensity, and in it the actor reaches the culminating point of his art. Never before had the classic drama been so triumphant in Rome. Never before so triumphantly produced. And never before had so triumphant an exponent as Gustavo Salvini.

S. P. Q. R.

THEATRICALS IN HONOLULU.

(Special Correspondence of The Mirror.)

MAY 25.

The Hoyt and McKee company closed May 23 as successful a season as has ever been played in this city. Throughout the engagement the house was crowded to its capacity.

O. M. McAdoo and his company of Georgia Minstrels were through passengers by the *Moana*. The steamer arrived at 8.30 A.M., and at 11.30 A.M McAdoo decided as it was a semi-legal holiday in honor of Queen Victoria to give an afternoon performance. Subscribers were notified by telephone, and at 12 noon the band made a street parade. The doors of the Opera House were thrown open at 2.30, and at 3.30 the curtain was up.

Although no effort, aside from that already mentioned and the distribution of hand bills, was made to advertise the fact of a matinee, the public crowded the theatre. Considering that it was the first opportunity offered the company to work together, a very creditable performance was given. The steamer was held until 6 P.M. Mr. Frawley, when here on his initial tour, made the announcement from the stage that the house for a performance of The Ensign was the largest ever played to by him, but Mr. McAdoo went him one better. It is a question if anywhere [illegible] in the United States [illegible] such chain [illegible] as can Honolulu. Charles Welty and Cooke did a like business with Trilby, arriving at 6 P.M. and showing at 9 P.M. N. C. Goodwin, when on his return from Australia, put on A Gilded Fool to a full house on four hours and a half notice.

Janet Waldorf, Ada Dow Currier, Miss Cranna, James Love, and Norval McGregor, sailed May 23 on the *City of Peking* for Yokohama. The other members of the company, Donald McVay, Allan Dunn, Bowman Adams, and Miss Boyer, who remain here to form a stock company, will open their season June 10 in Othello.

The Orpheum (vaudeville) [illegible] to crowded houses. [illegible] and dances, is a [illegible] people. Glorine in her [illegible] Frank Barton, character [illegible] artist, is very clever. [illegible], contortionist, is filling a three weeks' engagement at this house.

C. L. CLEMENT.

THEATRES AND ROOF GARDENS.

Tony Pastor's.

The Nawns, in A Touch of Nature, head a bill which includes the American Vitagraph, Carr and Jordan, comedy duo; Happy Fanny Fields, comedienne; Linton and McIntyre, comedy duo; the Two Graces, eccentrics; Maddox and Beach, sketch team; George C. Davis, comedian; The three Holdsworths, comedy trio; Fields and Willey, Dutch comedians; Lawson and Namon, bicyclist and bag puncher, and Behman and Spaulding, comedy acrobats. Tony Pastor sings every evening.

Koster and Bial's.

The roof season is in full swing. The bill for this week includes the Metweef Troupe, dancers; Leonidas' cats and dogs; the Sisters Carmontelle and Doherty Sisters, duettists; Louise Gunning, singer of Scotch songs; the Golden Gate Quartette; Clarenze's Quintette; Derenda and Breen, club jugglers; Madame Arniotis, strong woman; Alma Doerge, comedienne, and Silvern and Emerie, acrobats.

Palace.

Press Eldridge, the comedian, is the star of a bill which includes Hugh Stanton and Florence Modena, in For Reform; Fisher and Carroll, Irish comedians; Waterbury Brothers and Tenny, musical comedians; Kessler and Carrick, illustrated songs; the Harpers, comedy duo; Abbot Davidson; Nodine and Emery; T. J. Hefron, one-legged dancer; Laura Comstock; McWatters and Tyson, comedy duo, and Tobey's views.

Proctor's.

Mr. and Mrs. Sidney Drew in A Model Young Man head a bill which includes Conroy and McDonald, Irish comedians; Conway and Leland, the monopedes; Arras and Alice, acrobatic performers; Johnson and Dean, colored comedy duo; Dave Meiers, bag puncher; the musical Ravens; Ford and Dot West, comedy duo; Marie Stori, vocalist; Forbes and Quinn, dancers; W. J. Mills, mimic; Stella Rinehart, vocalist; John C. Leach, comedian; Laura Bennett, musical comedienne, and Tobey's travelogues.

Keith's Union Square.

Hilda Thomas heads the bill, presenting Miss Ambition, assisted by Frank Barry. The bill also includes Arthur Dunn and Clara Belle Jerome, comedy duo; Kelly and Ashby, acrobatic comedians; Canfield and Carleton, comedy duo; Willis P. Sweatnam, monologist; Whitney Brothers, musicians; Johnson, Davenport and Lorella, comedy acrobats; the Passparts, dancers; Charles Leonard Fletcher and company in Wanted, a Gent; Lester and Stevens; Wilson and Halpin; Widden, juggler; Taylor Holmes and Nestor, Wrenn and Holland. The biograph has a view of the *Paris* wreck.

THE BURLESQUE HOUSES.

LONDON.—The Red Stocking Female Minstrels are billed, with Hailiday and Ward, Conkley and West, Mildred Gilmore, Waldron and Waldron, the Doians, the Schaeffers, Joseph F. Lewis, and a burlesque.

LAST WEEK'S BILLS.

PROCTOR'S.—The four Cohans were seen here for the first time in several seasons. They presented George M. Cohan's farcette, Running for Office, which is a marvelously constructed piece of foolery. In spite of the heat the Cohans worked with their usual vim and energy and at the end of the sketch were recalled again and again. Gertrude Coghlan, daughter of Charles Coghlan, made her vaudeville debut in a sketch called A Stage-Struck Girl, which is a scene from Charles Coghlan's play, The Royal Box. The scene was well acted, but it did not tell a complete story, and on that account was rather unsatisfactory. While Miss Coghlan made a pretty picture and delivered her lines well, the real star of the occasion was James W. Bankson, who played Clarence, the actor. Mr. Bankson is easy, picturesque and natural. His voice is rich and resonant and he delivers his lines with a perfect appreciation of their value. John Ward was excellent as the constable; Taylor Granville was properly active as the acrobat, and Emmett Sheridan played the villain very well. Fisher and Carroll furnished a merry half hour of Celtic fun. Their popularity seems to be constantly on the increase. Bogert and O'Brien scored an unqualified hit in their musical comedy act. The blackface member of the team is a wonderfully resourceful funmaker, and every move he made raised a laugh. Garnell and Shirk were successful in their acrobatic comedy sketch. The Ford Brothers introduced some very intricate dance steps. Adelina Roattino sang Sousa's "Stars and Stripes" march, and a medley of old songs similar to that used by Maud Courtney. Miss Roattino lacks Miss Courtney's animation and charm of manner, and her medley failed to arouse any enthusiasm. Miss Roattino is advised to look up the proper pronunciation of Kentucky before she sings "My Old Kentucky Home" again. Tom Hefron, Kittie Bingham, Nodine and Emery, Delaphone, Master George Mack, in a new monologue specialty; Hilton, juggler, and Fred Watson, in his brilliantly executed piano solos, were the others.

KEITH'S UNION SQUARE.—Idalene Cotton and Nick Long presented their sketch, Managerial Troubles, in which they made a success here several months ago. The sketch is constructed with a view of affording Miss Cotton opportunity to give imitations and impersonations with a complete change of costume for every character. She did imitations of Mrs. Fiske in the murder scene from Tess, Johnstone Bennett in A Female Drummer, and Anna Held in one of her French songs, wearing a dress and hat patterned after those worn by Miss Held. Her imitations are all excellent and her changes were made with great dexterity. Mr. Long filled in the waits with some recitations and songs quite acceptably. Miss Cotton's work showed marked improvement and she was liberally applauded. Ching Ling Foo, the great Chinese conjuror, continued to present his mystifying specialty, and the closer the people watched the less they saw. His engagement, which has lasted six weeks, has been remarkably successful. Odell Williams and his company appeared once more in The Judge, which gives Mr. Williams abundant opportunity to display his talent as an impersonator of jolly old men. Emma Brennan did an effective character sketch as the old maid, and Zenaide Vislaire was properly attractive and kittenish as the Judge's niece. A. D. Richardson was satisfactory as the young lover. McIntyre and Heath revived their old sketch, The New Recruit, for their second week and managed to win a good many laughs. Morton and Revelle deserve medals as champion warm-weather entertainers. They were the only performers on the bill who made the audience sit up and take an interest in things when the thermometer was working overtime. Morton had prepared himself for the weather by putting on light clothing and a clean shave, through which the perspiration forced itself profusely. He gave very short measure on the ragtime songs, but made up for it with two and a half new jokes which are quite an addition to the sketch and do not interfere with the plot in the least. Hayes and Lytton continued to make a big hit with A Wise Guy. Signor Alberti played pleasingly on the violin. The Four Emperors of Music made plenty of noise. The Romalo Brothers proved themselves expert acrobats and head-balancers. The others were Saxon and Brooks, Lew Palmer, Hill and Hill, and the Hill Sisters, Keeley Brothers, and Edward J. Boyle. A special feature, which was heavily advertised, was a biograph picture of Baby Marion Clarke, the child who was kidnapped a few weeks ago. The picture was watched with much interest.

KOSTER AND BIAL'S AERIAL PALM GARDEN.—The old roof-garden of Koster and Bial's, which has been rechristened the Aerial Palm Garden, did a rushing business every night last week. Some good astrologer must have given the management a tip about the sort of weather that might be expected, and the management was so eager to take advantage of the torrid wave that the roof was opened before the new green paint on the chairs and tables was half dry. Several handsome dresses and suits were ruined on the opening night, and even on the third night after the opening great gobs of green came off the furniture and clung affectionately to coat sleeves and dress skirts. The green paint seemed to have a special knack of making fantastic designs on white dresses, and the enjoyment of many a fair maid was spoiled just because the garden was opened too soon. The bill was made up of eleven numbers ranging from fair to excellent. One of the most pleasing performers was Louise Gunning, the pretty golden-haired girl who sings the songs of Bonnie Scotland with such rare expression and simple charm. Miss Gunning is a red-hot favorite, and she will probably remain an "Aerial Palm Gardener" for the entire Summer. Josie De Witt and her violin called for plenty of applause. She is sadly in need of new material, however. The Hale Sisters sang some very, very old coon songs, which have outlived their usefulness in New York entirely, and are even now considered stale in Prairie Du Chien, Wis. The Metweef Troupe danced and tumbled with great vigor. Madame Arniotis did some remarkable work in the weight-lifting line. Monroe and Mack cracked many merry little jokelets which caused laughter to break out once in a while. Griffiths Brothers, Leonidas' cats and dogs, Clarenze's Quintette, Silvern and Emerie, and the Golden Gate Quartette were also in the bill. Besides the liberal use of the green paint, the management has improved the roof in several ways. The mirrors which formerly ornamented the back of the stage have given place to scenery, and the place has been generally renovated. Judging by last week's crowds, the upstairs resorts will be more popular than ever this Summer.

TONY PASTOR'S.—Tony Farrell made his vaudeville debut, assisted by Jennie Leland, in a sketch called Sophie T——, written by John Morton. It is very hard to judge of the value of the act, as the weather last week was so warm that it was an exertion to laugh, and the audiences in all the theatres sat dozing while the actors put forth their best efforts. The plot of the sketch resembles that of A Tip on the Derby. A wife gets hold of a letter which mentions Sophie T——. She concludes that Sophie is a woman, but as she is only a yacht the husband has a little fun in arousing her jealousy before the matter is explained. Mr. Farrell played with his accustomed ease and skill, and Miss Leland lent him good support. The sketch, however, needs to be brightened up with plenty of bustling stage business. Carrie Scott proved that popularity is superior even to weather conditions, for even on the warmest afternoon last week she got genuine recalls and had to do an encore. She has such a happy-go-lucky manner that she is bound to make a hit, especially at this house, the patrons of which like performers who are brisk and breezy. Miss Scott sang a new song called "I Ain't Seen No Messenger Boy," which met with decided favor. Fields and Salina sang, told gags and did some lively stunts in the acrobatic line. Lillie Western knocked melody out of her xylophone with great success. Gracie and Burnette won a few warm-weather laughs with their comedy sketch. Edwin R. Lang, the tramp poet, rattled off some new verses on the topics of the day, and his efforts at rhyming met with much approval. He also did his impersonation of the Prince of Wales, which is true to life. Hendrix and Prescott repeated their former hit in a series of smart dances. Cyr and Hill sang some new songs which were greeted with applause. Wagner and Arnim sang and joked their way through their new sketch, A Military Engagement. Frye and Allen, Eldora and Norine, Madison Brothers, John Walsh, and Sanataro were also in the bill. Tony Pastor contributed his usual quota of songs every evening.

PALACE.—Joseph Hart and Carrie De Mar finished their long and successful season here last week, presenting Mr. Hart's very funny skit, The Quiet Mr. Gay, which, of course, made a hit. Mr. and Mrs. Sidney Drew were seen in their sketches, Diana on the Chase and When Two Hearts are Won. Van and Nobriga made things very lively with their coons. Eva Mudge scored a big hit in her character songs. Mr. and Mrs. Jimmie Barry, newcomers to vaudeville, presented a very amusing skit called Mrs. Wilkins' Boy. They are very clever performers and are a welcome addition to the vaudeville stage. Their sketch is bright, clean and full of good points. Conway and Leland, Johnson and Dean, Kilpatrick and McGill, Forbes and Quinn, Lon Welles, Ford and Dot West, and Tobey's views were also in the bill.

HARLEM MUSIC HALL.—An excellent bill, of which George Fuller Golden was the star, pleased those who ventured out in spite of the heat. Golden was at his best, and he and Dolan and Lenharr shared the honors. Other good acts were done by Tom Browne and Edith Hoyt, Ford and Francis, Tuohey and Mack, Hanson and Nelson, Saville and Stewart, and Rosco's pigs.

The Burlesque Houses.

LONDON.—T. H. Ward offered the Mischief Makers, with a burlesque and olio. Parker and Retardo, Burke and Grey, Hailiday and Ward, Bertha Brush, Edwards and Kernell, who have given up their sketch for a hodgepodge act that goes better, Charles H. Duncan, and Harry Walters, "the real Yidd," whose Jewish dialect parodies on "The Moth and the Flame" and the "Kaya Kaya Dance," made big hits. Walter's Jew is funny without being pitiful.

DEWEY.—The Ben Ton Burlesquers played to Summer business here last week. The opening burlesque was A Parisian Night. The olio is good, and includes Agnes Behler, Smith and Champion, Morrison and Markey, Rosa's Oriental ballet, which is a startling affair; Adelaine Marden, who received several encores for her singing, and Byron and Langdon, travesty stars, who are the most valuable people with the company. Especially may this be said of Byron, whose impersonation of a farmer in the closing minstrel review is as artistic as it is funny.

FLORRIE WEST'S ILLNESS.

Florrie West, the popular comedienne, was sent to a sanitarium last week by the Actors' Fund. She is suffering from a peculiar brain affection, but it is hoped that rest and quiet and good medical treatment will restore her to her usual health.

Miss West arrived in San Francisco several weeks ago from Australia, where she had been filling an engagement. She sang for some weeks on the Orpheum circuit, and then came East to fill an engagement on the Keith circuit.

Her engagement at the Union Square began on Monday afternoon, May 29. She came to the theatre at five o'clock in the morning and reported later for rehearsal. At the afternoon performance she sang only two songs, and in the evening only one. She told some of the people at the theatre that she was having great trouble with her eyes. She talked ramblingly, and as she was undoubtedly unfit for work, her engagement was closed. She went to the home of her former maid, Mrs. Egar, on the top floor of a tenement at 288 Third Avenue, where she remained until Monday, June 5, when her case was taken in charge by the Fund. A small tumor at the base of the brain is said to be the cause of her present illness.

Miss West is one of the best known and most popular serio-comics in the world. She is equally popular in England and America, and her bright breezy manner and unctuous method of singing has won for her an enviable position on the stage. No one who has ever heard her sing "John James O'Reilly" or "Arrah Go On," will ever forget it. Her jewelry, which is said to be worth about $20,000, has been taken charge of by Mrs. Egar.

THE BANDA ROSSA.

The Banda Rossa, which closed a second tour of this country about three weeks ago, opened at Willow Grove Park, Philadelphia, on Saturday, May 27, under a contract of seven weeks to the Union Traction Company, of that city. The Banda Rossa has been voted the greatest musical success ever known at Willow Grove Park, where they have had many of the best musical attractions of the country. The concert given by the band in the evening of Decoration Day was listened to by fully 30,000 persons. The operatic selections as played by the Italian organization have created a sensation, and after the finales from Lucia, Carmen, Mefistofele, L'Africaine, or Cavalleria Rusticana the vast audiences break out into cheers. Signor Sorrentino's new march, "Willow Grove," has jumped into immediate favor. Eugenio Sorrentino is the leader of the band. The Willow Grove engagement will close on July 17. On Tuesday the band will give two concerts at Rondout under contract to the traction company of that city at their park, to be followed on Wednesday with an evening concert at Celoron Park, Jamestown, N. Y., and three concerts at the park at Wheeling, W. Va., on Thursday and Friday under a guarantee to the Park Association. Sunday afternoon, July 23, the band will begin an engagement of three weeks at Lake Harriet, Minneapolis, under contract to the Twin City Traction Company. This engagement will be followed by other engagements for the Summer, and Fall season will begin about Oct. 15. The Banda Rossa is under the management of Channing Ellery.

BEATRICE MORELAND'S CHARM.

When Beatrice Moreland was in Detroit recently at the Wonderland, a story was printed in one of the Detroit papers, in which a charm owned by Miss Moreland was mentioned, and dwelt upon at length. This charm is nothing more or less than a whisker pulled from the jaw of a lion, and presented to the actress by an Indian Prince at Singapore, as a charm against all evil. The day after the article appeared in the paper Manager J. H. Moore called Miss Moreland into his office and told her that her salary would be short $3.15 at the end of the week. Mr. Moore then led the way to the curio department of the Wonderland, and showed her his pet lion, which was sitting with distended jaws and in an attitude of great dejection. "You see," said the manager to the actress, "everyone who read that article wanted a lion's whisker, and that keeper of mine was so obliging that he pulled every whisker out of that poor beast's face with a pair of pincers and gave them away as souvenirs. I discharged him and hired a new keeper, but the uniform will have to be made over to fit him, at an expense of $2.50. A bottle of hair-restorer for the lion cost 65 cents, making a total of $3.15, which you can charge up against your press agent."

LILLIAN BURKHART'S HIT.

Lillian Burkhart's engagement on the Orpheum circuit, which closed on May 28, was a record-breaker in more ways than one. Her success in Los Angeles was so great that she remained three weeks, which is longer than any other legitimate star has ever played there. Wednesday, May 24, was designated as Lillian Burkhart day, and, at the matinee, souvenir booklets, containing pictures of the star, with views of her home, were distributed to about 1,200 women. The men received no souvenirs, but there were about 300 of them present. The audience was the largest ever seen in the house at a mid-week matinee. The newspapers were very kind to Miss Burkhart, and in addition to favorable criticism of her work, there were printed no less than fourteen different special stories concerning this popular player. She will return to New York in the latter part of June, and will enjoy a hard-earned rest at her home, "Idle Hour," at Bensonhurst.

MAGNOLIA GROVE OPENED.

The Aerial Magnolia Grove, as the roof-garden of the New York is now called, was thrown open last evening. The place has been improved and beautified in many ways, and it will undoubtedly attract large audiences throughout the Summer. The bill included Mlle. Lotty, the Sisters Minty, the Walton monkeys, the three Rooney Sisters, Mlle. Erna's dogs, the eight Can-Can Grand Danseuses, and Les Quatre Talks, all of whom made their American debuts. In addition there were two brilliant ballets, Cawthorne and Forrester, La Liska, Walton and Stanton, the Beaumont Sisters, Bruno and Gehrue, and clever Cissie Loftus. A detailed review of the opening will be published next week.

ALFRED BRYAN DEAD.

Alfred Bryan, the artist of the London *Entr'-Acte*, died on May 17. He had been drawing caricatures for the bright little paper for twenty-seven years, and had made pictures of every performer of note in the vaudeville and dramatic branches of the profession. His likenesses were always good and his work will be sadly missed by the readers of the *Entr'-Acte*.

THE ORIGINAL BILLY VAN.

Above is an excellent likeness of Billy Van, the minstrel comedian. He entered the profession sixteen years ago at Louisville, Ky., and since that time has been associated with none but the best traveling companies. For three years he was the monologue comedian, doing principal end and his specialty, in the olio with Primrose and West's Big Minstrels. He occupied a similar position with Gorman Brothers for two seasons and with Al. G. Field for two seasons. He closed the olio with the Sandow Trocadero Vaudevilles, under F. Ziegfeld's management, for two seasons. He also closed the olio with Hopkins' Trans-Oceanics, with which he made a big hit.

Mr. Van has not walked upon the stage once in over ten years without receiving a good reception, which proves that his reputation is well established in every city and one-night stand in America. He can hold the stage for twenty-five minutes, and always caters to the more refined and intelligent people in his audiences.

Mr. Van desires to state that Van is his right name and that there were no other Vans in the profession when he entered it. There are now several going by that name, but Mr. Van does not worry about them, as every first-class traveling and local manager knows him and is acquainted with his record and work.

He is now on the Orpheum circuit and is making his usual hit, although this is his sixth trip to that part of the country. His work is entirely original and his method differs from that of every other comedian. A peculiar feature of his monologue is his trick of changing his voice while talking from a high tenor to a deep bass.

He has played nearly every first-class theatre in New York, including the Grand Opera House, the American, Harlem Opera House, and Weber and Fields'. In Brooklyn he has appeared at the Columbia, Grand Opera House, Gayety, Amphion, and Hyde and Behman's. These are the sort of houses that Mr. Van has always played in. Next season he will be a member of Robert Fulgora's company, having been especially engaged to close the olio.

NEW SKETCHES BY MILTON NOBLES.

On Tuesday afternoon, June 20, Milton Nobles will introduce a new sketch at Keith's, for one performance only. It is for two characters. The author will interpret the principal character, assisted by Mary Davenport. Theatregoers familiar with Mr. Nobles' finished art as a dialect and character actor will be interested in knowing that in this new sketch he will be seen in a character study, Majah Bob Struthers, of Paris, Ky. Mr. Nobles is wavering between two titles for the sketch, and will not formally christen it until after its production.

During the early part of next season Mr. and Mrs. Nobles will be seen in the East in A Blue Grass Widow, which has been ready for production for a year, but the phenomenal success of Why Walker Reformed rendered its presentation unnecessary. A Blue Grass Widow is a full-dress sketch, employing two women and one man. The little comedy will have an added interest in the fact that during the action Dolly Nobles will don the uniform of a West Point cadet and sing a love song. Mr. Nobles' character will be straight light comedy, similar to Walker, minus the jag. The author has not yet decided whether he will add his Majah Bob sketch to his own repertoire or place it on royalty.

BUSY CRESSY.

Will M. Cressy, the comedian, who played Cy Pryme in The Old Homestead for ever so many years, and who is now starring in vaudeville, in a sketch of his own making, has blossomed out as an author. He does not believe in doing things by halves, and has turned out a whole bunch of farces at once. One of them is for Mathews and Harris, and is called Adam the Second. For Filson and Errol he has built two pieces, A Modern Philanthropist and Peter Crumpies' Christmas, and for Archie Boyd he has constructed a rural sketch called After Many Years. Mr. Cressy and Blanche Dayne will continue to present Grasping An Opportunity next season.

MAY HOWARD AT CARLSBAD.

May Howard writes THE MIRROR from Carlsbad to the effect that she is enjoying herself very much, but prefers America to Europe every time. After visiting Bremen, Leipzig, and Dresden, she arrived at Carlsbad on May 18. She visited the Théâtre Variété, which reminded her of Blank's on Third Avenue, except that the orchestra over there consists of twenty-three musicians, and all the turns are good.

Miss Howard expected to leave Carlsbad about June 1 for Berlin. She will go from there to Paris for a ten days' stay, after which she will go to London, and will sail for home in time to celebrate the Fourth of July in her native land.

HARTS OFF FOR EUROPE.

Mr. and Mrs. Joseph Hart, accompanied by Fleurette, the dancer, who is a sister of Mrs. Hart, sail for Europe to-day (Tuesday) on the *Lahn*. They will visit the principal cities of Europe, and will make a long stay in Paris, where Mrs. Hart will make extensive purchases in the shops, so that she will be more dazzlingly arrayed than ever next season. This is Mrs. Hart's first trip abroad, and she is looking forward to it with intense delight. The Harts will return about Aug. 1, and will open the next season of the Joseph Hart Vaudeville company in the West on Sept. 17.

CASINO ROOF OPENED.

The roof-garden of the Casino was opened on Saturday evening last to a good-sized audience. The bill was unusually good and the various specialties were much enjoyed. Annabelle Moore, who used to dance, made quite a hit as a vocalist. Cole and Johnson and a big crowd of colored assistants were applauded for their work in a sketch called Colored Society. Others were Mlle. Irene and her dog, La Petite Adelaide, the Phasey Troupe, Violet Holmes, Snyder and Buckley, Glenroy Brothers, Cyr and Hill, Nora Lambert, and Franchonetti and Kane.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

PROCTOR'S PLEASURE PALACE LAST WEEK.

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In their own original little skit,

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N. Y. Telegraph, June 6th, 1899:—"Mr. and Mrs. Jimmie Barry's Yankee Cake Walk is new and makes a hit."

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8th week as PIANISSIMO in the New York Theatre production of THE MAN IN THE MOON.

IS TELLER OUT?

There was a rumor in circulation last week to the effect that L. C. Teller will not be manager of Weber and Fields' Broadway Music Hall next season, and that Archie Ellis has been engaged to take his place. As Weber and Fields and Teller are in Europe and Mr. Ellis could not be found, it was impossible to find out whether the change will take place or not.

PUBLISHER WEDS COMEDIENNE.

Joseph W. Stern, the well-known music publisher, and Leona Lewis, the popular comedienne, were married in this city on Sunday, June 11, by Rev. Dr. N. B. Newmark, of Brooklyn, N. Y. Both bride and groom are well known and esteemed in the profession, and congratulations are being showered upon them from all sides.

ROSE EYTINGE IN VAUDEVILLE.

Rose Eytinge will make her vaudeville debut in the near future in a comedietta called The First Old Lady. She will be supported by Harry Bagge, the popular leading man.

VAUDEVILLE JOTTINGS.

William L. Swan, of Swan and Bambard, has been granted an absolute divorce from his wife, Lucy Swan, on statutory grounds. The case was tried before Judge Lambert at Buffalo, N. Y. Attorney M. Strassman, of this city, represented Mr. Swan.

Alfred E. Aarons, manager of Koster and Bial's, was granted an absolute divorce from Ella Aarons on June 7, 1899, by Justice Scott in the Supreme Court.

Emma Brennan, the well-known character actress, is playing the old maid in The Judge, with Odell Williams, who was one of the stars of last week's programme at Keith's.

The Military Trio are making a big hit on the Keith circuit. Louise Hanna-Dunlap, the contralto and manager of the trio, is a cousin of Mark Hanna, and, judging by the able manner in which she is handling her affairs, it would seem that her illustrious relative has not cornered all the managerial talent in the Hanna family.

The Sisters Hawthorne continue to win golden opinions from the press of California for their artistic work. Their rendition of "The Willow Pattern Plate" has been especially well received.

William Josh Daly's Minstrels opened their season on June 12 at Trenton, N. J. Charles H. Prince is business-manager of the co.

The Adams Brothers (George H. and James R.) and their pantomime co. have been engaged by the management of the Atlantic City Steel Pier Co., Atlantic City, N. J., to open on June 26 for a six weeks' run. They will produce their laughable pantomime, Humpty Dumpty; or, the Good Fairy Triumphant, in which they will use all their trick scenery and beautiful transformation scene. The Steel Pier Co. has one of the finest piers in Atlantic City, and it is patronized by the best people.

Gould, Wesley, Gould, and Venita (the Little Big Four) opened on the Taylor circuit on June 11 at Memphis, Tenn. They will be at Little Rock, Ark., next week, and play the Chicago Opera House week of June 26.

Mr. and Mrs. Arthur Sidman have leased their residence at Bensonhurst, and will spend their five weeks' vacation at Tully, Onondaga County, N. Y. They closed their season very successfully last week at Keith's in Providence. Next season they will be the Amerian feature with Fulgora's European-American Stars.

Grant and Durand have just closed a six weeks' run in Boston, and are credited with being one of the biggest hits in the way of a sister act ever seen in the Hub. They will open soon at a prominent roof-garden in this city.

R. F. Outcault has written a song for Manager Dinkins, to be used in Kelly's Kids, of which Mr. Outcault is the author. It is a tough lullaby, and is said to be very catchy. Mr. Outcault is responsible for the music as well as the words.

The Neilson Sisters sang Horwitz and Bowers' new waltz song, "Sweet, Sweet Love," at Masonic Temple Roof-Garden last week with great success. The song will probably become as popular as Horwitz and Bowers' "Because."

John E. Turton, baritone vocalist and juvenile lead with George W. Monroe in Her Majesty the

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Clearing Sale of Small Grand Pianos.

We can save you about half on a fine baby grand piano having had some use. Steinway, Knabe, and other leading makes. Write to-day for special offer. Easy payments if desired. Pianos delivered anywhere.

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue" for Miss Jessie Couthoui, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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"THE RUBE AND THE KID,"

Olentangy Park, Columbus, O., This week.

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FRISCO Delightfully Impressed

Presenting Leslie Stuart's Japanese Romance,

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June 19, 26 and July 4 Open.

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The holdovers include the Hawthorne Sisters, who have become the talk of the city.—*San Francisco Bulletin*, May 7, 1899.

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral rural comedy,

SIS HOPKINS—A WISE CHILD.

ALAN DALE, *New York Journal*, March 5, 1899:—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.

Cook, is the guest of his brother, Will C. Turton, the well-known amateur of Montreal, Canada, for a few weeks, previous to opening a six weeks' engagement at Munro Park, Toronto.

Wilbur Mack and Isabelle Fenton write that the baby and bottle trick which they bought of the Fremonts is a big hit in their new act, Her First Husband.

Emil Katzenstein, the popular pianist of Keith's who was married about a year ago, was made a happy father a few days ago. He is kept busy receiving congratulations and silver spoons.

George W. Day has finished a highly successful engagement over the Orpheum circuit. He will play the Keith circuit in July.

Harry Blocksom and his wife, Annie Hart, are enjoying a few days' rest at Atlantic City. They had offers for several weeks in the West, but declined them, as they intend to have a good rest this Summer at Fair Haven, N. J.

Harry S. Healey has leased Flynn's Big Sensation co. for the Summer.

Marshall P. Wilder returned to town last week. He expressed himself as thoroughly delighted with his success in vaudeville.

Al. Leech and "the Three Blossoms," as his assistants will be called, will be seen next season in a new act by George M. Cohan, called What the Doctor Ordered. He has signed to join the Hyde co. next season.

Fred Niblo continues to win golden opinions from the Western press on his monologue work. He is fast approaching the top class.

Leslie Palmer and the Bigelow Twins, who claim to be the only real twins on the stage, will shortly produce a high-class comedy sketch, written for them by Jane Marlin, of New Haven.

Charles Leonard Fletcher has written a new sketch entitled The Man from the Philippines, which he will produce after he has completed the Keith circuit. The main idea of the act is absolutely new to vaudeville. The action takes place in a typical French *table d'hote* restaurant and is full of laughable situations.

Mr. and Mrs. Stuart Darrow are preparing a new and unique setting for their sand and smoke picture specialty.

Cinquevalli left London recently on a tour of the world.

At the Music Hall Sports in London on July 4 Marie Lloyd will be matched against Dan Leno in a swimming race.

According to a list published in the London *Music Hall* the Folies Bergère had larger receipts than any other hall in Paris during the past year. The receipts were 1,318,732 francs. Next in order is the Scala, with 714,765 francs.

Saharet, the dancer, is in St. Petersburg. During her stay in Germany her portrait was painted by two famous artists.

A new sketch called The Washerlady was recently produced in London.

Wilson and Waring were the stars of the bill at the Alhambra, Brighton, England, week of May 15. They seem to have established themselves solidly in England.

Bicknell, the clay modeler, has made a hit with his new act, in which he makes up as a baker and models faces from dough.

Mark Bennett and Albert L. Rich have issued a new song entitled "What Will the Answer Be?" which is being introduced by Tillie Cohen and Florence Gardner, with the Broadway Burlesquers.

The offices of General Manager J. A. Fynes and Assistant Manager H. P. Butler have been removed to a cool corner in the Palm Garden. An old set of scenery has been ingeniously used by Stage-Manager Edward Elitch to screen the offices from the rest of the garden.

To encourage women and children to patronize the Palace on warm Summer afternoons, General Manager Fynes has set aside a number of seats which will be sold for 10 cents each.

Georgie Bryton, in her male impersonations and singing monologue, will commence her Summer season in vaudeville at the Empire Theatre, Atlantic City, N. J., June 19.

Joseph W. Allen writes that Mrs. Booth, of Saginaw, Mich., "has secured the latest Cuba libre scarf dance from Jokie, and will make her first appearance before the footlights next season."

Frank Monroe is not a member of the Arizona co., but is presenting his own comedietta, One Wife Too Many, in vaudeville.

Billy McClain has gone to Australia by way of Honolulu. When he returns to New York he will be starred by E. J. Nugent in a play.

Jeannette Barrington and Miriam Martell will shortly appear in a new sketch called Society and Stage.

Minnie Louise McCahan closed with the Bijou Stock co. in Washington on June 10, after a season of thirty-one weeks. She will leave at once for Colorado, where she will take a much needed rest.

Tom Browne and Edith Hoyt will play Chicago, Toledo, and other cities before sailing for Europe on July 18. They open in Berlin on Aug. 1 and later on will visit South Africa.

Augustus Sohlke has been engaged to produce a new dancing novelty for E. E. Rice at the Madison Square Roof-Garden. He will also have charge of the ballets this Summer at the Academy of Music, Atlantic City, and in the near future expects to present a new sensation at the vaudeville houses.

Zelma Rawlston has sent out an advertisement printed on a foot rule announcing her intention of starring next season.

The Meeker-Baker Trio have just closed their season with Zero and will spend a few weeks at Stanley's Cottage on Staten Island.

Howard and Mack report that they have had a successful season with Fred. Irwin's Majestics. They have several good offers for next season.

Edward F. Goodwin, borther of Nat C. Goodwin, who was heard in a monologue a few months ago at Keith's, will soon appear in a sketch written by a prominent New York author. He is busy rehearsing and expects that the sketch will be a big success.

Adele Purvis Ouri writes that she manages to keep the ball rolling very nicely in the West.

Fleurette will join hands next season with Frank Gardner, the comedian. They will be members of the Joseph Hart Vaudeville co. and will present an entirely new sketch written for them by Joseph Hart.

Lizzie B. Raymond sails on the *St. Louis* to-morrow (Wednesday) for London. She is to appear at the Tivoli in that city.

Harry Gilfoil sails on the *Kaiser Friedrich* June 28, to play an engagement at the Palace in London.

Perry and Lulu Ryan will sail on the *Canada* to-morrow (Wednesday) for England.

Anita Maona, the contralto of the Gypsy Quintette, severed her connection with that organization in Chicago, after completing the tour of the Orpheum circuit.

Frank Lalor has written a new burlesque called Phylo, which May Howard will produce next season. Fred Solomon is writing a new first part and is arranging new music for the entire production.

Pitrot and his American Globe Trotters have reached Johannesburg.

Jessica Duncan seems to be forging ahead very rapidly. She is a daughter of ex-Mayor George Duncan, of Burlington, Ia., and is said to make a "Gibson-girl" appearance on the stage.

Olive Harper, the novelist and newspaper writer, has just completed a one-act play called One Hour of Bernhardt. It was written to order for Marie Steers and Baby Beatrice, the clever child actress. It is intended for vaudeville and will probably be seen soon in New York.

Edward B. Adams' portrait now graces the title-pages of a number of Joseph W. Stern and Company's recent successes. Besides "The Moth and the Flame" and "My Hannah Lady," which always go well, he is also singing "Wait Till My Ship Comes In" and "All I Want Is My Chickens" with great success.

Louis Martinetti and Lillie Sutherland are doing an acrobatic dancing specialty in vaudeville. They were at the Creighton-Orpheum in Omaha last week.

Annie Hart will play her first week's engagement in New York this season at the Central Palace Roof week of June 26.

Eva M. Steinforth will join Hattie T. Blackman in a sister act. They will be known as the Blackman Sisters. They have had several flattering offers for next season. Stewart Lithgow is their sole agent.

The Elinore Sisters have begun their tour of the English provinces. They were the headliners of the bill at the Empire, Belfast, Ireland, week of May 29.

The Bon Ton Music Hall, John F. Reilly's new venture in the place once famous as Koster and Bial's, seems to have reached a good degree of prosperity already. Last week's business was big. The vaudeville acts will have to be strengthened if the hall is to regain and keep the prestige of its palmy days, but George A. Clarke, the acting manager, knows the needs of the place and is confident that next season will find it on the top wave of popularity.

Cawthorn and Forrester will present their specialty on the New York Roof-Garden this Summer, until the opening of In Gay Paree.

William Friend, the well-known legitimate comedian, who, after a successful season in vaudeville, forsook it for comic opera, is in daily receipt of offers from managers to re-enter the vaudeville field.

Edward Poland has been engaged as leading man by Beatrice Moreland.

The attaches of Waldmann's Opera House in Newark presented Manager Louis Robie with a handsome diamond stud on the occasion of their benefit. William S. Clark will succeed Robie as manager of Waldmann's.

The vaudeville season at Lake Michigan Park opened on June 11 with La Claire and Hayes, James McAvoy, the Rexos, Charles and Kittie Leagen, and Madame Sarsa.

Mr. and Mrs. W. B. Watson have leased their New York property and have bought a residence in Brooklyn, into which they will move about July 1.

Robie and Dinkins will spring several novelties on the public next season in The Utopians and The Knickerbockers. The costumes promise to be better than anything ever introduced on a burlesque stage. All their scenic work will be done by Gates and Morange, who are conceded to be among the leading scenic artists of the present time.

Bertha Welby has secured two strong playlets—I win, by Jove! and The Flirtatious Mrs. O'Hoolihan, by Alice E. Ives, authoress of The Village Postmaster. The sketches require but two persons and will enable Miss Welby to accept Summer engagements, leaving her sketch, Little Brick, for her Fall and Winter season. She has engaged Harry English to support her.

John C. Rice and Sally Cohen, who are sight seeing in Europe, are shortly to appear at one of the principal music halls in London.

Pauline Hall will make her roof-garden debut at the opening of the American on July 1.

Miss Merton, of Stinson and Merton, made a strong stand on the salary question one evening last week in the lobby of Koster and Bial's. She won her point and departed in triumph with an envelope containing a goodly sum.

Mrs. T. Benton Leiter, the Chicago amateur, will make her professional debut at the Palace next week with Wright Huntington in A Stolen Kiss.

The Brighton Beach Music Hall opened on Saturday evening last. George Thatcher, Annie St. Tel, A. O. Duncan, Charles R. Sweet, Josie De Witt, and others were in the bill. Siafer's Band furnished the music.

The bill at Yonker's Park this week includes the Sisters Lynn, the Harmons, Thomas Hardie, Powell and Powell, Pongo, Fields and Rogers, Patti Henri, and John E. Brennan.

Bankruptcy proceedings were begun last week against John W. Isham, whose liabilities are $14,000, with $1,500 assets. During the examination it developed that Isham was heavily in debt to A. A. Braff, of Syracuse, who backed the Isham enterprises.

E. E. Rice is rehearsing a number of elaborate ballets, which will be presented on the Madison Square Roof-Garden.

Mr. and Mrs. Joseph F. Vion were the guests on Sunday last of E. J. Nugent at his cottage at Atlantic Highlands, N. J. They had a thoroughly enjoyable time and were delightfully entertained.

Charles Leonard Fletcher has written a new sketch called The Man from the Philippines. He will play it in conjunction with Willard Holcomb's Wanted a Gent, which he is now presenting on the Keith circuit.

Mr. and Mrs. Neil Litchfield played Idlewilde Park, Newark, O., week of May 21, and their success was so pronounced that an entire Summer's engagement was offered them. They were obliged to decline on account of other bookings.

Edward M. Favor and Edith Sinclair, after a very prosperous tour over the Orpheum and other Western circuits, are back in the city.

Wills and Barron left for Manchester, N. H., June 10, to fill a four weeks' engagement at the Summer park in that city.

The new firm of Wilson, Smith and Grau is doing a rushing business booking acts for next season. Grau is at the office from 10 A.M. to 2 P.M. every week day, and is constantly adding new names to his list.

There was a hearing last week in the Yorkville Police Court on the complaint made against the Dewey Theatre by the New York Sabbath Committee. There was much contradictory evidence, and the Magistrate reserved his decision.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—A cool wave struck Chicago the latter part of the week, and in consequence the outdoor attractions have not been well patronized. Ferris Wheel Park finished the first week to a rather meager business, but there are better times in store for this popular resort and its genial manager, Max Godenroth.

The past week at Sans Souci Park might have been a great deal better, but at that the business was good. It will be necessary, however, for this place to improve the bills. Last week Marie Jansen was to have been the star, but she did not arrive. The management claims to have many excellent things booked.

Manager E. P. Simpson, manager of the Academy of Music and Chutes Park as well, has made numerous changes for the better in and about the last named resort, and so far the business has been quite satisfactory, and, like Sans Souci, it possesses all kinds of attractive amusements. The idea of giving vaudeville performances in a building instead of in the open air is a good scheme and the patrons take to it immensely.

Masonic Temple had another good week with an evenly-balanced co., and, as this place is inclosed, bad weather does not affect it to any extent. Harry Woodruff and Melville Ellis made a great hit at this place the past week in George Ade's smart little farce.

This week the attractions at the vaudeville houses are exceptionally good, and are made up as follows:

Hopkins': The able stock co. is presenting a revival of the good old melodrama, The Giant Gold Mine. Specialties by Cooke and Clinton, Arthur Amsden, and Eva Tanquay are being favorably received. Edwin Boring and Charles C. Burnham, of the stock co., are slated for benefits in the near future.

Masonic Temple Roof-Garden's current offering is a splendid one, with Camille D'Arville as the headliner. This is her initial appearance in vaudeville, and she is evidently as great a favorite as of yore. Associated with Miss D'Arville on the programme are: The Four Juggling Johnsons, Lina and Vani, Joseph Adelman, May Cook, and Stovers' series of views.

Chicago Opera House: Bert Coote and Julia Kingsley head the list, with the Four Nelson Sisters a close second. The bill also includes the Levinos and several other highly entertaining acts. Jay Rial, who manages the Haymarket during the regular season, is now in charge of affairs at the Chicago Opera House.

Sans Souci Park: Eloise Mortimer, a very clever songstress, and until lately one of the principals of the Ward and Vokes travesty co., is the bright particular star. Others are: The Midgleys, Faust Family, and Wertz and Adair. Mlle. Prospetto's horse occupies the arena, and Yule's Band continues to render delightful music.

Ferris Wheel Park: Lew Hawkins with his budget of parodies and funny sayings is the star of the bill with Valmore and Signor Ernene as his principal assistants.

Chutes Park: The Excelsior Trio, Wallace and Lewis, and Silver and Sparks all have attractive specialties, and there are many other pleasant features.

Sam T. Jack's continues to attract large crowds, and the stock burlesque co. which Manager Sidney Enson has put in is a capable one, and a series of well-arranged burlettas are to be given during the Summer.

Hillinger's Garden, Electric Park, Columbia Garden, and several other similar places all seem to be thriving.

Items: May Hosmer's benefit, which was given at Hopkins' recently, was probably one of the most complete testimonials ever given in Chicago. Miss Hosmer has been with the Hopkins co. for the past four years, and is a great favorite. The entrance of Miss Hosmer was the signal for a tremendous ovation, and she was presented with some costly gifts. Telegrams and congratulatory messages were received from all parts of the country, and the floral tributes were superb.—George S. Wood, the able press representative of Hopkins' Theatre, was the recipient of a very handsome set of diamond cuff buttons, presented by Miss Hosmer for his excellent services in her behalf.—Dr. Pratt, owner of the St. Charles' Theatre, New Orleans, recently burned, is under the impression that the fire was incendiary, and has offered $1,000 for the arrest of the culprit. Colonel Hopkins also offers an additional $1,000. This information comes from Colonel Hopkins, who has just returned from New Orleans.—George S. Wood, press representative of Hopkins', this city, left for New York Saturday to look after the affairs of Ching Ling Foo, who is under the management of Colonel Hopkins. WILLIAM FITZGERALD.

BOSTON, MASS.—Robert Mantell in a Lesson in Acting leads the bill at Keith's this week. The other attractions are: Barney Fagan and Henrietta Byron, Kara, Monroe and Mack, Al. Wilson, Blocksom and Burns, Romalo Brothers, Nichols Sisters, Swan and O'Day, Guigere and Boyer, Engleton and Anderson, Hooker and Davis, Marsh and Santella, Melville and Conways, Keeley Brothers, Wills and Baron, the Military Trio, and the biograph.

Kittie Mitchell is the leading feature of the bill which opened to-day at Hotel Nantasket Music Hall.

The Royal Burlesquers are at the Lyceum this week for a return engagement. With them are: Tenley and Simonds, the Cosmopolitan Trio, Emma Weston, the Migiani Family, Charles Kenna, and Falk and Lillian.

The White Crook Burlesquers at the Palace this week include Eulalie and Kerwin, Sam Collins, Scanlon and Stevens, Al. C. Lawrence, Bessie Taylor, and Grant and Durrand.

Among those at Austin and Stone's this week are: The Nillson Family, Rickey and Nelson, Ed and Josie Evans, Dick Plunkett, the Sheehans, McDonald and Falconer, Wiley and Walley, Lizzie Weston, and Emma Gilbert.

Frank P. Stone, of Austin and Stone, was elected first sergeant by the Ancient and Honorable Artillery Co. last Monday. Mr. Stone was born in Biddeford, Maine, and was brought to Charlestown when four years old. After a successful career as a merchant Mr. Stone became interested in theatrical enterprises, and for many years has been successful. He is well known in musical and dramatic circles throughout the country. Mr. Stone is a thirty-second degree Mason, and a member of various fraternal and charitable societies.

Buffalo Bill opened to two big crowds 12, and will remain the attraction for the entire week. The new features made special hits, particularly the charge up San Juan Hill. JAY BENTON.

PHILADELPHIA, PA.—Keith's is one of the city's best attractions during the Summer months. The polite attendants are now clothed in their new Summer uniforms. This week every act of a high character, the names warranting the immense patronage. It includes Rose Melville and co. in the great success, Sis Hopkins' Visit; Idalene Cotton and Nick Long in Managerial Troubles, Odell Williams and co. in The Judge, Hayes and Lytton, Morton and Revelle, Harrigan, tramp juggler; Caron and Herbert, Four Emperors of Music, Swan and Bambard, Saxon and Brooks, C. Southard Thompson, novelty conjuror; Maud Auber, Healy and Saunders, Edward J. Boyle, and the biograph.—The Lyceum continues open with a Summer co. engaged for the week by Ed Rush, who announces same as the Broadway Girls Burlesque co. One title is as good as another as long as you have the printing and lithographs at this season of the year. S. FERNBERGER.

WASHINGTON, D. C.—Kernan's Lyceum and the Bijou closed for the season Saturday night after a most prosperous season at both houses. There was a plan on foot to transfer the Bijou Stock co. to Glen Echo on The Potomac, and to fill out the programme of vaudeville after the style so popular at the Bijou, during the past season, but for various reasons the project has fallen through. This week's bill at Glen Echo includes Miles and Raymond, Hendris and Prescott, Annie Lloyd, Master Dick Walters, Ray Burton, the Leonards, and a continuation of the vitagraph. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident-manager): A bill of exceptional strength and merit was given here 5-10, and had it been offered at any other time in the season the house would have been packed. Despite the hot weather, however, the audiences were of good size. The headliners were Rose Coghlan, assisted by John T. Sullivan, Daisy Lovering, and Ida Van Trautman, in Between Matinee and Night; Mr. and Mrs. Arthur Sidman in Back Home, Hilda Thomas and Frank Barry, Whitney Brothers, the Marinellas, and Charles Leonard Fletcher and co. Others were Brown, Harrison and Brown, Curtis G. Morse, Ed Leonard, Whidden, McDonald Brothers, Anderson and Engleton, and the biograph. 12-17: Ching Ling Foo, Smith and Campbell, Panzer Brothers, H. Percy Melden and co., Johnny Carroll and Addie Crawford, G. O. Hornberger, Gerald Griffin and co., biograph, Mack and Daly, Maxwell and Dudley, Delaphone, Barlow Brothers, and Mardo.—Items: Bonnie Goodwin is at her home here for the Summer.—Brown, Harrison and Brown closed their season here 10 and will summer here and at the nearby shore resorts.—Everett Kempton, of this city, has joined the Three Renos. HOWARD C. RIPLEY

CLEVELAND, O.—After a very successful season at the Lyceum Manager Dan Hennessey will close that popular place of amusement on Saturday, 10. Haltnorth's Garden will be opened for the season 12. The auditorium has been improved by the addition of 1,400 new orchestra chairs. The beautiful grounds are much more inviting than ever. The bill is headed by Lillian Burkhart, Felix and Barry, the Six Sennetts, the Newsboys' Quintette, Ray L. Royce, Blanche Ring, King and Gray, and others.—Euclid Beach Park, under the management of Lee Holtsman, has started on a very successful season. The second week surpassed the first. The bill week 11 is the Famous Pickett Family, McGee and Crimmins, Jones and Walton, Lottie West Symonds, De Vaux and De Vaux, and the Electric Comedy Four.—Items: The swell Century Club was entertained by several of the artists from the Lyceum 7 in its elegant rooms on the fifteenth story of the New England Building.—The Elks are making great preparations for their carnival to be held in conjunction with the State reunion the second week in August. WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week of 5-10 Manager Poli offered a splendid bill. The feature was a new sketch by George W. Barnum, called The Bachelors' Club. The Bohemian Club would be a better title, as one bachelor confesses to marriage. The little comedy is quite a novelty, and serves to introduce four good looking young men with exceptionally good voices. The lines at the opening might be brightened up a bit. This with a little more action would make the sketch very attractive. Robert Pollard, George Brengle, John Connelly, and Bergh Morrison make up the quartette. Another new sketch was presented by John Saunders and the Three Mormon Belles. The musical farce, as it was billed, was quite spirited, and served as a vehicle for the songs and dances of Gracie Gilbert, May Engeman, and Lillian May. Others on the bill were: Linton and McIntyre in a new act called A Doctor's Patience, Al. H. Raymond, Melville and Conway, the Monts Myro Troupe, Belmont and Weston, and Barton and Ashley. If the weather continues cool Mr. Poli will offer a good bill week 12. Otherwise, the theatre will be closed until September. JANE MARLIN.

BUFFALO, N. Y.—Business continues big at Shea's in spite of the warm weather, and it seems now as if the Summer months would make no difference in the patronage. Cissie Loftus was the star of the bill 5-10. Her imitations were about the best thing seen at the house this season. Miss Loftus is an artist to her finger tips, and is entitled to all the praise that has been showered on her. Smith and Campbell were funnier than ever, and have added some new stuff to their act. Lillian Burkhart presented a pleasing sketch. Six Sennetts, Harrigan, Craig Brothers, Louise Montrose, Grant and Grant, and the biograph were also on the bill. Week 12-17: George Fuller Golden and Griffiths Brothers.—Item: The Court Street will reopen 9 for one night. A wrestling carnival under the management of Joe Kinney will be held.—Wonderland closed for the season 3. The house will be thoroughly renovated and repaired during the Summer. RENNOLD WOLF.

SAN FRANCISCO, CAL.—The usual excellent bill at the Orpheum week May 28-3: Henri French amazed his audiences by extraordinary feats. Clifford and Huth gave a mixture of song and dialogue that proved entertaining. Moung Toon and Moung Chet, the Burmese wonders, repeated their successful act of the previous week. Montgomery and Stone, the Donovans, and Billy Van proved worth seeing. Chief among new attractions week 4-10 is Johnstone Bennett, who will appear in A Quiet Evening at Home. I wonder if she will set the fashion here in mannish attire. Other novelties include Houdini, king of the handcuffs; McAvoy and May, and Caswell and Arnold. Business big, as usual.—Attractions at the Chutes include Billie Dodson, Weston and Herbert, Maud Sorrensen, Querita Vincent, Antonio Vargas, and Waldo and Elliot. FRED S. MYRTLE.

PITTSBURG, PA.—The Duquesne Garden, operated by the Traction Co., opened with free performances 5 and will continue during the Summer. The attractions were Rice Brothers, Adelphi Duo, Ella Victoria, Constantine Sisters, Jack and Paul, S. F. Curry, Stanley and Sullivan, L. E. Morgan, and Collins and Lancaster. E. J. DONNELLY.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): Mason Mitchell was the headliner week of 4 and was well received. George Felix and Lydia Barry have a splendid sketch. Gus Williams had something entirely new. Zimmer, the Carmen Sisters, and Boyle and Graham completed the bill. Next: Maude Courtney, Mlle. Titenia, the Gypsy Quintette, Mr. and Mrs. William Robyns, Mazuz and Mazette, Neilson Sisters, and Leo and Chapman.—Olentangy Park Casino (George Chennell, manager): This resort did not open Sunday, owing to an injunction issued by Manager Ovens, of the High Street Theatre. Manager Chennell intends to fight the case and will open 18 as usual. Diana, Alice Raymond, and the Faust Family were excellent. Diana, Goldsmith Sisters, George H. Fielding, Young and Devoie, and Howard and Bland are underlined.

KANSAS CITY, MO.—The opening of the Summer season at Fairmount Park took place 4, when the Orpheum management presented their first attractions. The present arrangement consists of a varied performance given every afternoon and evening, commencing with several acts in the open air at the band pavilion, followed by an aquatic act on the lake and closing with a varied performance in the auditorium. The Orpheum orchestra, under the direction of M. A. Lenge, furnished the music, which was excellent. Lorenze and Allen, Knox Wilson, Melville and Stetson, Charles Marsh, and others were in the bill. The entire performance is given free, owing to a liberal arrangement by the park management. A few seats are reserved at 10 cents. The performances are fully up to the average of the regular Winter bills.

RICHMOND, VA.—Bijou (Jake Wells, manager): This house closed a very successful season 3. During the Summer many improvements will be made, and Manager Wells hopes to make his house one of the prettiest in the South.—Auditorium (Thomas G. Leath, manager): Manager Leath can well feel proud of the successful opening at this park. Big crowds have been in attendance at each performance. The bill includes Sisson and Wallace, Nettie Fields, and Bijou Russell, the De Phillipis, Dixon,

VAUDEVILLE. VAUDEVILLE.

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"NEWARK, O., May 27, '99.
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Bowers and Dixon, and Crane, the magician.==Main Street Park (Allen Jenkins, manager): An attractive olio is drawing excellent crowds nightly, and is accorded much deserved applause. The bill is made up of Farrell and Taylor, Gilbert Girard, Al. H. Weston, Miles and Raymond, and Blanch Ring.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): An excellent bill filled every seat May 29-5, the De Pasqualis pleased lovers of good music with artistically rendered operatic selections. Edna Aug was clever in imitations. Hanly and Jarvis, singing and talking comedians, proved very funny, and the Sisters Hawthorne scored a pronounced hit in the operetta, The Lily of Laguna, by their artistic acting and stunning costumes. Zazelle and Vernon were seen in their old but amusing bar act. Of the others John Le Clair and J. R. Glenroy were seen in their specialties, and Hugh Stanton and Florence Modena presented the clever sketch, For Reform. Announced 5: The Montrose Troupe, Billy Van, and James and Fannie Donovan.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, Sam Green, business-manager): Week 5-10: Trouble With a Messenger Box and good specialties presented by Amy Lee, Grace Gilmore, Kittie Pink, Annie Goldie, Mae Lareno, La Petite Eilsen, the Rosar Trio, Sam Green, and Edward Perry.==Tivoli (John Straka, proprietor; Fred Sanford, business-manager): An attractive programme was presented by Lottie Holmes, Thomas Gleason, and Fred Sanford to good business.==Olympic (S. Fink, manager; Charles Ellsworth, business-manager): Opened to good houses 5-10. The co. gave a laughable performance of Schultz the Musician, and a good olio by Lillie Cereta, Dot Darlington, Mamie Haswick, Polly O'Neill, Lulu Goodwin, The Geyers, and Michelsen Brothers. A laughable comedy sketch by Frank McSorley and Miss Atwood scored a big hit.

TORONTO, CAN.—Empire Music Hall (Doc. A. McConnaughy, manager): This place has made a great success of Summer vaudeville, the business keeping up to top figures. Two popular sketches are being presented each week by O. A. Kerns. Fanny Granger is making one of the hits of the bill and is now in her sixth week here. Bebe Riel presents some new dances. The others are Johnson and McKay, Hart Brothers, and Willie Greir.==New Bijou (A. S. Robinson, manager) presents the May Bell Burlesque co., which is giving every satisfaction to the patrons of the house. A lease of the theatre for next year has been taken by the present management.

NEW ORLEANS, LA.—At West End week 5 the bill included the Leonards, James and Alferta Bamm, and Speedy, the high diver. The Perkins Band continues in concert and Hagenback's trained animals are additional features. Frobel and Ruge 11.==At Athletic Park Brooke's Chicago Marine Band is heard at its best and the programmes are musical treats. The Olifans, Fanchonetti Sisters, and Sybil Sammis are in the olio.==The oratorio, Queen Esther, sung by seventy-five voices of the best local talent, was given at the Grand Opera House 8, 9 under the auspices of the ladies of Prytania Street Church.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): This popular Summer resort opened May 27, brighter than ever. Numerous improvements have been made, especially in the auditorium, the gallery has been extended and numerous reserved seats have been added, which makes it one of the finest houses in the country. Uly S. Hill's Robinson Crusoe co. appeared week of 27, giving entire satisfaction to immense audiences. Week 4: Wormwood's dogs and monkeys, Ferguson Brothers, Louise Kerlin, and Jack Norworth.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): June 5-10 The Sporty Widows opened to good business. The co. is fair. Palace Theatre Burlesque Stock co. week 12.==Arena Summer Garden (Montreal Arena Co., Limited, managers): The bill this week is a good one. The dancing of the Sisters Rappo has made a big hit and the work of the Toozoonin Arabs was particularly neat and clever. The Asheys were also greatly appreciated. Rosina Venus and others week 12.

DAYTON, O.—Fairview Park (Charles Woodruff, manager): The season is now thoroughly inaugurated and it will probably be prosperous. Mr. Woodruff has been quite successful in securing good specialties thus far. The programme this week embraces Welby, Pearl, Keys and Nellis, Bob Matthews, the La Renas, Master T. Carroll, and Kolg and Dill.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (Patrick McCue and Edward Maloney, proprietors; Harry F. Curtis, manager): Week 5-12 opened to large business. The bill included Mae Orletta, Fio Perry, Passie and James Lester, Flora Scott, Walter Donohue, Harry Van Veghten, and others. This is the opening week under the new management and the indications point to a very successful season.

JERSEY CITY, N. J.—The Pavilion Theatre is not a howling success. It is in a bad location and the chances are that Managers Kumins and Lord will endeavor to move toward the center of the city. The bill 5-10 included John and Lulu Keegan, Lord and Rowe, Letto and Dello, Ned Barry, Madden and McCarthy, Gladys St. John and Nellie Lytton, and Dick and Kittie Kumins.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 5 the following clever people are playing to well-filled houses: Petite Addie, Favart, Mead and Bennet, Agnes Bernard, Celeste and Bayliss, Mamie Remington, De Mara Sisters, Conners and Dunn, O'Hara and Watson, Pierce and Egbert, Mollie Kellingbeck, and Ada Boulden.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): Week 5-11 J. Knox Gavin and Jennie Platt made their debut in vaudeville, presenting a very clever skit entitled Willie's Birthday. Others are Mr. and Mrs. Neil Litchfield, the Hecklows, Mazie Hart, Karson and Williard, and Bessie Clifton.

MINNEAPOLIS, MINN.—At the Harmonia the following programme was presented week 5 to fair business: The Malcolms, Vessie Sylvester, Baker and Fonda, Felice, Brooks and Floyd, Stevens and Dayton, Blackford Brothers, and Malcolm and Baker.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business good. Week 5: Clara Wagner, Mlle. Modesta, Meyer and Mason, Eva Ross, Walter Kent, Coles and Henderson, Mlle. St. Ormand, Violet Mason, and W. J. Wells. The dancing of Mlle. St. Ormand is the feature.

DETROIT, MICH.—At the Wonderland a good programme week 4-10 included Harry Lamkin, who sings illustrated songs and is a Detroiter. He is assisted by Kitty Wilks. Billy and Willie Farrell, Keno and Welch, Mitchell and Love, and J. Royer West, the musical genius, complete the programme.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week 5: Mayo Sisters, Armstrong Brothers, Mullin and Vonder, and Chivollie. After a very prosperous season this theatre closes this week.==Item: The management intend making extensive alterations.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Diana, the Deagons, Melrose and La Verne, and E. H. Banker closed week of May 29 to good business. Week 5: G. H. Fielding, Young and De Voie, Wilson and Loraine, Albert Hayes, and De Vaux and De Vaux.

LIMA, O.—Hover Park Auditorium (Charles H. Sonntag, manager): Barlow Brothers' Minstrels began a week's engagement 5, presenting an excellent performance to a large audience. Indications point to a successful Summer season for the park.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): For week closing 10 Robert Downing and co., McPhee and Hill, Goldsmith Sisters, Breton-Runkel Trio, Professor Abt, and Viola Abt. Weather warm; business good.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): Week 5 the bill included the Klein Children, Hamilton and Barlow, the Demeras, Lorraine and Howell, and Keifer and Diamond; business very good.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): Duffy, Sawtelle and Duffy, Louise Granat, Hadley and Hart, May Wentworth, Eddie Horan 5-10; performances very good; well-filled houses.

VAUDEVILLE PERFORMERS' DATES.

Adelmans, The—Masonic Roof, Chicago, 12-17.
Allen and West—Koerner's Park, St. Louis, 12-17.
Albertus and Bartram—Crystal Palace, London, England, 5-July 22.
ALDRICH, CHARLES T.—Alhambra, London, England—indefinite.
Adams Brothers Co.—Atlantic City, N. J., 19-Aug. 5.
Ames and Hassan—Coney Island, Cin., O., 12-17.
Armanti—Forest Park, St. Louis, 12-17.
Arras and Alice—Proctor's, N. Y., 12-17.
Anderson and Engleton—Keith's, Boston, 12-17.
Auber, Maud—Keith's, Phila., 12-17.
Arvello—Duquesne Garden, Pittsburg, 12-17.
Almont and Dumont—Orpheum, Omaha 11-17.
Amsden, Arthur—Hopkins', Chicago, 12-17.
Boyle, E. I.—Keith's, Phil., 12-17.
Burkhart, Lillian—Haltnorth's Garden, Cleveland, 12-17, Palace, N. Y., 19-24.
Boyle and Graham—Lyceum, Cleveland, 12-17.
Bennett, Johnstone—Orpheum, San Francisco, 11-17.
Berry and Hughes—Casino, Toledo, 12-17.
Belnap—Casino, Toledo, 12-17.
Blondells, The—Keith's, Prov., R. I., 12-17.
Burton, Ray—Glen Echo, Wash'n, 12-17.
Behman and Spaulding—Pastor's, N. Y., 12-17.
Burto—Pastor's, N. Y., 12-17.
Barlow Brothers—Keith's, Prov., R. I., 12-17.
Blocksom and Burns—Keith's, Boston, 12-17, Keith's, Phila., 19-24.
Beaumont Sisters—N. Y. Roof-Garden 12-17.
Bruno and Gehrue—N. Y. Roof-Garden 12-17.
Benard, Frankie—Chester Park, Cin., O., 12-17.
Bennett, Laura—Proctor's, N. Y., 12-17.
Caron and Herbert—Keith's, Phila., 5-17.
Coote and Kingsley—Chicago O. H. 12-17.
Cotton and Long—Keith's, Phila., 12-17.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Cooke, May—Masonic Roof, Chicago, 12-17.
Carus, Emma—Masonic Roof, Chicago, 18-24.
Ching Ling Foo—Keith's, Prov., R. I., 12-17.
Conway and Leland—Proctor's, N. Y., 12-17.
Carr and Jordan—Pastor's, N. Y., 12-17.
Courtney, Maud—Minerva Park, Columbus, O., 12-17.
Carroll and Crawford—Keith's, Prov., R. I., 12-17.
Cawthorn and Forrester—N. Y. Roof-Garden, 12—indefinite.
Canfield and Carleton—Keith's, N. Y., 12-17.
Crasker, Edith—Forest Park, St. Louis, 12-17.
Craig, Mabel—Forest Park, St. Louis, 12-17.
Conroy and McDonald—Proctor's, N. Y., 12-17.
Comstock, Laura—Palace, N. Y., 12-17.
Clerise Sisters—Music Hall, Nantasket, Boston, 12-17.
Carroll, Master—Casino, Toledo, 12-17.
Clayton Sisters—Duquesne Garden, Pittsburg, 12-17.
Carr and McLeord—Duquesne Garden, Pittsburg, 12-17.
Caswell and Arnold—Orpheum, San Francisco, 11-17.
Clifford and Huth—Los Angeles, Cal., 12-17.
Cooke and Clinton—Hopkins', Chicago, 12-17.
Drew, Mr. and Mrs. Sydney—Proctor's, N. Y., 12-17.
Diana—Olentangy Park, Columbus, O., 12-17.
Downs, T. Nelson—Palace, London, England—indefinite.
Davis, George C.—Pastor's, N. Y., 12-17.
De Veaux and De Veaux—Euclid Beach Park, Cleveland, 11-17.
Dunn and Jerome—Keith's, N. Y., 12-17.
Daiys, The—N. Y. Roof-Garden 12-17.
Davidson, Abbot—Palace, N. Y., 12-17.
De Boise, Marion—Music Hall, Nantasket, Boston, 12-17.
Dellaphone—Keith's, Prov., R. I., 12-17.
Davis, Bessie—Casino, Toledo, 12-17.
Deltorelli Bros.—Arena, Montreal, 12-17.
Donovans, The—Los Angeles, Cal., 12-17.
D'Arville, Camille—Masonic Roof, Chicago, 12-17.
Electric Comedy Four—Euclid Beach Park, Cleveland, 11-17.
Eldridge, Press—Palace, N. Y., 12-17.
Edwards and Watson—Duquesne Garden, Pittsburg, 12-17.
Escamillos—Orpheum, Omaha, 11-17.
Ernene, Signor—Ferris Wheel Park, Chicago, 12-17.
Excelsior Trio—Chester Park, Chicago, 12-17.
Fletcher, Chas. Leonard, and Co.—Keith's, N. Y., 12-17, Keith's, Phila., 19-24.
Fisher and Carroll—Palace, N. Y., 12-17.
Four Emperors of Music—Keith's, Phila., 12-17.
Fields, Fanny—Pastor's, N. Y., 12-17.
Fields and Willey—Pastor's, N. Y., 12-17.
Felix and Barry—Haltnorth's Garden, Cleveland, 11-17.
Fielding, Geo. H.—Olentangy Park, Columbus, O., 11-17.
Fagan and Byron—Keith's, Boston, 12-17.
Flora, Mlle.—Shea's Buffalo, 12-17.
French, Henri—Orpheum, San Francisco, Cal., 11-17.
Faust Family—Sans Souci Park, Chicago, 12-17.
Gypsy Quintette—Minerva Park, Columbus, O., 12-17.
Griffin, Gerald and Co.—Keith's, Prov., R. I., 12-17.
Goggin and Davis—Palace, London—indefinite.
Garrisons, The—England—indefinite.
Gavin and Platt—Coney Island, Cin., O., 11-17.
Goldsmith Sisters—Olentangy Park, Columbus, O., 12-17.
Giguere and Boyer—Keith's, Boston, 12-17.
Golden, Geo. Fuller—Shea's, Buffalo, 12-17.
Graces, The Two—Pastor's, N. Y., 12-17.
Griffith Brothers—Shea's, Buffalo, 12-17.
Gould, Wesley, Gould and Venita—Memphis, Tenn., 12-17.
Glenroy, James Richmond—Forest Park, St. Louis, Mo., 12-17.
Gallando—Chester Park, Cin., O., 12-17.
Gardiner, Chas. A.—Forest Park, St. Louis, Mo., 12-17.
Girard, Gilbert—Music Hall, Nantasket, Boston, 12-17.
Glockers, The—Shea's, Buffalo, 12-17.
Gassman, Josephine—Duquesne Garden, Pittsburg, 12-17.
Healey and Saunders—Keith's, Phila., 12-17.
Hawkins, Lew—Ferris Wheel Park, Chicago, 12-17.
Hendrix and Prescott—Glen Echo, Wash'n, 12-17.
Harrigan—Keith's, Phila., 12-17.
Howard and Bland—Olentangy Park, Columbus, O., 11-17.
Hayes and Lytton—Keith's, Phila., 12-17.
Holmes, Taylor—Keith's, N. Y., 12-17.
Hooker and Davis—Keith's, Boston, 12-17.
Howe and Edwards—England—indefinite.
Hefron, Tom—Palace, N. Y., 12-17; Cook O. H., Rochester, 19-24.
Holdworths, Three—Pastor's, N. Y., 12-17.
Hornberger, G. O.—Keith's, Prov., R. I., 12-17.
Hall Artie—Chester Park, Cin., O., 12-17.
Harvey Sisters—Koerner's Park, St. Louis, 12-17.
Harpers, The—Palace, N. Y., 12-17.
Herald Square Quartette—Duquesne Garden, Pittsburg, 12-17.
Henry, Louis—Arena, Montreal, 12-17.
Haskell, Loney—Orpheum, Omaha, 11-17.
Hondini—Orpheum, San Francisco, Cal., 11-17.
Hanley and Jarvis—Orpheum, San Francisco, Cal., 11-17.
Johnson and Dean—Proctor's, N. Y., 12-17.
Jones and Walton—Euclid Beach Park, Cleveland, 11-17.
Johnson, Davenport and Lorello—Keith's, N. Y., 12-17.
Johnsons, Four—Masonic Roof, Chicago, 12-17.
Keeley Brothers—Keith's, Boston, 12-17.
Kelly and Ashby—Keith's, N. Y., 12-17.
King and Gray—Haltnorth's Garden, Cleveland, 11-17.
Knoll and McNeill—Findlay, O., 12-17.
King and Strange—Glendale Park, Nashville, Tenn., 12-24.
Karson and Willard—Coney Island, Cin., O., 12-17.
Kessler and Carrick—Palace, N. Y., 12-17.
Krause and Brill—Music Hall, Nantasket, Boston, 12-17.
Kara—Keith's, Boston, 12-17.
Le Clair, John—Fairmount Park, Kansas City, 11-17.
Litchfield, Mr. and Mrs. Neil—Robinson Park, Fort Wayne, Ind., 11-17.
Lawrence Sisters—Forest Park Highlands, St. Louis, 11-17.
Lester and Stephens—Keith's, N. Y., 12-17.
Linton and McIntyre—Pastor's, N. Y., 12-17.
Lawson and Namon—Pastor's, N. Y., 12-17.
Levinos, The—Chicago O. H. 12-17.
La Claire and Hayes—Lake Michigan, Muskegon, 11-17.
Leagues, The—Lake Michigan Park, Muskegon, 11-17.
Leo and Chapman—Minerva Park, Columbus, O., 11-17.
Lotty, Mlle.—N. Y. Roof-Garden 12-17.
La Liska—N. Y. Roof-Garden 12-17.
Loftus, Cissie—N. Y. Roof-Garden 12-17.
Leach, John C.—Proctor's, N. Y., 12-17.
Lona, Annie—Glen Echo, Wash'n, 12-17.
Leonards, The—Glen Echo, Wash'n, 12-17.
Lorenz and Allen—Orpheum, Omaha, 12-17.
Lina and Vani—Masonic Roof, Chicago, 12-17.
Mantell, Robt. and co.—Keith's, Boston, 12-17.
Melville and Conway—Keith's, Boston, 12-17.
Miles and Raymond—Glen Echo, Wash'n, 12-17.
Morello and Evans—Casino, Toledo, 12-17.
Marshall, Edna Bassett—Casino, Toledo, 12-17.
McAvoy and May—Orpheum, San Francisco, Cal., 11-17.
Moung Toon and Moung Chit—Los Angeles, Cal., 12-17.
Montrose Troupe—Los Angeles, Cal., 12-17.
Montgomery and Stone—Los Angeles, Cal., 12-17.
Mortimer, Eloise—Sans Souci Park, Chicago, 12-17.
Midgleys, The—Sans Souci Park, Chicago, 12-17.
Maddox and Beach—Pastor's, N. Y., 12-17.
McGee and Crimmins—Euclid Beach Park, Cleveland, 11-17.
McAvoy, James—Lake Michigan Park, Muskegon, 11-17.
Mazuz and Mazett—Minerva Park, Columbus, O., 12-17.
Mack and Daly—Keith's, Prov., 12-17.
Maxwell and Dudley—Keith's, Prov., 12-17.
Minty Sisters—N. Y. Roof-Garden 12-17.
Mears, Dave—Proctor's, N. Y., 12-17.
McWaters and Tyson—Palace, N. Y., 12-17.
Mitchell, Kitty—Music Hall, Nantasket, Boston, 12-17.
Mooney, May—Music Hall, Nantasket, Boston, 12-17.
MONROE AND MACK—Keith's, Boston, 12-17.
MITCHELL, MASON—Idlewild Park, Newark, O., 11-17.
Morton and Revelle—Keith's, Phila., 12-17, Empire, Atlantic City, 19-24.
Mudge and Morton—Lakeview Park, Middleton, Conn., 12-17.
Moreland, Thompson and Roberts—Shea's, Buffalo, 12-17.
Melville, Rose, and co.—Keith's, Phila., 5-17.
Meldon, H. Percy, and co.—Keith's, Prov., 12-17.
Military Trio—Keith's, Boston, 12-17, Keith's, Prov., 19-24.
Marsh and Sartelle—Keith's, Boston, 12-17.
Mardo—Keith's, Prov., 12-17.
Manhattan Comedy Four—Forest Park, St. Louis, 12-17.
Merrilles, Jessie—Forest Park, St. Louis, 12-17.
Nodine and Emery—Palace, N. Y., 12-17.
Nielsen Sisters—Chester Park, Cin., O., 12-17.
Nawns, The—Pastor's, N. Y., 12-17.
Newboys' Quintette—Haltnorth's Garden, Cleveland, 11-17.
Nestor—Keith's, N. Y., 12-17.
Nichols Sisters—Keith's, Boston, 12-17.
Nondescript Trio—Casino, Toledo, 12-17.
Niblo, Fred—Orpheum, San Francisco, Cal., 11-17.
Nelson Sisters, Four—Chicago O. H. 12-17.
Ozri, Adele Purvis—Forest Park Highlands, St. Louis, 12-17.
Pickett Family—Euclid Beach Park, Cleveland, 11-17.
Primrose and Semon—Palace, Boston, 5-17.
Pasqualis—Los Angeles, Cal., 12-17.
Pantzer Trio—Shea's, Buffalo, 12-17.
Passports, The—Keith's, N. Y., 12-17.
Pantzer Brothers—Keith's, Prov., 12-17.
Ring, Blanche—Haltnorth's Garden, Cleveland, 11-17.
Rexos, The—Lake Michigan Park, Muskegon, 11-17.
Roway, Three Sisters—N. Y. Roof-Garden 12-17.
Ramza and Arno—Chester Park, Cin., O., 12-17.
Ravens, Musical—Proctor's, N. Y., 12-17.
Rinehart, Stella—Proctor's N. Y., 12-17.
Reno and Richards—Orpheum, Omaha, 11-17.
Raymond, Alice—Casino, Toledo, 11-17.
Robyns, Mr. and Mrs. W.—Minerva Park, Columbus, O., 12-17.
Royce, Ray L.—Haltnorth's Garden, Cleveland, 11-17.
Romalo Brothers—Keith's, Boston, 12-17.
Rappo Sisters—Arena, Montreal, 5-17.
Smith and Campbell—Keith's, Prov., 12-17.
Sennetts, Six—Haltnorth's Garden, Cleveland, 11-17.
Saxon and Brooks—Keith's, Phila., 12-17.
Sweatman, W. P.—Keith's, N. Y., 12-17.
Symonds, Lottie West—Euclid Beach Park, Cleveland, 11-17.
Sousa, Mme.—Lake Michigan Park, Muskegon, 11-17.
Stori, Mary—Proctor's, N. Y., 12-17.
Stanton and Modena—Palace, N. Y., 12-17.
Swan and O'Day—Keith's, Boston, 12-17.
Swan and Bambard—Keith's, Phila., 12-17.
Silver and Sparks—Chester Park, Chicago, 12-17.
Titenia—Minerva Park, Columbus, O., 12-17.
Thomas and Barry—Keith's, N. Y., 12-17.
Talbot, W. J.—Music Hall, Nantasket, Boston, 12-17.
Turton, Jno. E.—Arena, Montreal, 12-17.
Taciana—Orpheum, San Francisco, Cal., 11-17.
Tierney, J. T.—Forest Park Highlands, St. Louis, 19-24.
Thompson, C. S.—Keith's, Phila., 12-17.
Tanquay, Eva—Hopkins', Chicago, 12-17.
Van, Billy—Los Angeles, Cal., 5-24.
Venus, Rosina—Arena, Montreal, 12-17.
Vanola—Arena, Montreal, 12-17.
Veaudoil, Camille, Prof.—Arena, Montreal, 12-17.
Valmore—Ferris Wheel Park, Chicago, 12-17.
Wartenberg Bros.—Orpheum, San Francisco, Cal., 11-17.
Wertz and Adair—Sans Souci Park, Chicago, 12-17.
Wallace and Lewis—Chutes Park, Chicago, 12-17.
Whitman, Frank—N. Y. Theatre, N. Y. city—indefinite.
Whitney Brothers—Keith's, N. Y., 12-17, Keith's, Phila., 19-24.
Windom, William—Shea's, Buffalo, 12-17.
Widden—Keith's, N. Y., 12-17.
Whiting Sisters—Casino, Mansfield, 12-17, Casino, Toledo, 18-24.
Williams, Odell and co.—Keith's, Phila., 12-17.
Wests—Proctor's, N. Y., 12-17.
Winters, The—Shea's, Buffalo, 12-17.
WILDER MARSHALL P.—Masonic Roof, Chicago, Ill., 15-17.
Wilson and Halpin—Keith's, N. Y., 12-17.
Wren and Holland—Keith's, N. Y., 12-17.
Walton and Stanton—N. Y. Roof-Garden 12-17.
Warren and Howard—Coney Island, Cin., O., 12-17.
Waterbury Bros and Tenny—Palace, N. Y., 12-17.
Wilson, Al.—Keith's, Boston, 12-17.
Wills and Baron—Keith's, Boston, 12-17.
Walters, Dick—Glen Echo, Wash'n, 12-17.
Welby, Pearl, Keys and Nellis—Casino, Toledo, 12-17.
Young and Devoie—Olentangy Park, Columbus, O., 11-17.

MATTERS OF FACT.

Jean H. Williams, last season manager for Robert Downing and An Enemy to the King, has been engaged to go in advance of Sydney Rosenfeld's The Purple Lady.

Arthur C. Aiston, who is booking The Sorrows of Satan, will open the season with that company in September. Nothing east of Kansas City or south of Washington will be played during the first year. Twenty week stands are already filled. William A. Brady will devote his personal attention to the production of the play and every means will be employed to make an elaborate and artistic production.

A Hot Old Time in Dixie is the title of Tom McIntosh's new farce-comedy, which he will send on tour next season with adequate scenery and a big array of colored vaudeville talent. Three night and week stands will be played. Mr. McIntosh is now filling what little open time he has.

Frank W. Nason having acquired the rights to the use of the name of Pat Maloney in his theatrical enterprises is prepared to protect the same and prosecute any infringements. New Brunswick, Nova Scotia, and Prince Edward Island will be played during the hot spell. The regular season will open at Lowell, Mass., Sept. 18.

John Conners, manager of the Calumet Theatre, South Chicago, Ill., is in the city booking his house.

The Mittenthal Brothers have leased the West End Park at Champaign, Ill., their circuit now comprising five parks, at Kalamazoo, Mich.; Rockford, Kankakee, and Champaign, Ill., and Oshkosh, Wis. Opera, minstrel, and repertoire companies are being booked from five to ten weeks' time being offered. The Mittenthals are also engaging persons for their road attractions. Aubrey Mittenthal makes his headquarters at Oshkosh, Wis.

M. E. Mulvey, manager, and E. F. Carruthers, business-manager of the Utah circuit, are in the city for a few days, making their headquarters at Delcher and Hennessy's offices, room 5, 1402 Broadway.

Billy Bowers has closed his fourth season with Scammon's Side Tracked company and is now at liberty for a good farce-comedy or dramatic production. His specialty is Dutch comedy. He may be addressed at Tamaqua, Pa.

Since taking possession recently of the Criterion Theatre, Chicago, Lincoln J. Carter has expended more than $10,000 on new scenery and chairs and a new steam and electric plant. The Criterion will be the only playhouse open on the North Side this season and the manager has already booked many of the best popular price attractions on the road. Mr. Carter has purchased the melodrama, Just Before Dawn, that Ben McGinley was rehearsing at the time of his death, and after giving it an elaborate production at the Criterion will send it on tour with an especially strong company.

C. C. Volkmann, who will manage the Union Opera House at Torrington, Conn., was in town last week booking attractions for next season. The house will open early in September, and is complete in all its appointments. It has a seating capacity of 1,200 and a large suburban in addition to the local population. A high-class attraction is wanted for the opening date.

Sydney Rosenfeld's The Purple Lady, which had a run at the Bijou, will go on tour next season, beginning early in September at St. Louis. The big cities in the East and West are to follow.

Baker and Burrell have arranged with Charles T. Kindt to produce the three-act musical comedy, Money to Burn, next season.

Edith Murilla, who joined Steve King's Opera company to play Molly Seymore in The Geisha, made a favorable impression in the part at the Lyceum Theatre, Buffalo, last week.

Business at the Manhattan Dramatic Exchange is booming. Manager W. S. Butterfield now represents a number of first-class theatres and is booking a number of good attractions.

William Elmer, late of the Sporting Life co., and Clay Bouton will appear at the Pleasure Palace on Saturday night in a new sketch by Richard Carle, entitled A Woman's Way. The sketch has been rehearsed under the direction of Robert Hilliard and the author.

Owing to the closing of the Peoria Stock company Margaret Dibdin Pitt is at liberty for Summer and Winter, stock engagements preferred. She has scored a big hit in Peoria, her performances of The New Magdalen and of Mrs. Eastlake Chapel in The Crust of Society being much commented upon. Other performances receiving much praise were: Mrs. Ralston in Jim the Penman, Claire in Ironmaster, Hazel Kirke, Camille, Moths, Our Boys, and Pink Dominoes.

Two legitimate managers with capital and experience are looking for a star and play for next season. Address "Managers," care W. J. Winterburn Show Printing Company, Chicago.

Maurice McMahon, formerly known as George Almonte, can be engaged for comedy parts with a first-class farce-comedy or drama. He has a strong singing specialty.

Annie Louise Ames, the star of the Waite Stock company the past season, invites offers. Her repertoire of plays with the above company included Carmen, Lady of Lyons, Camille, Ingomar, Oliver Twist, Wife for Wife, East Lynne, The power of Love, Dan's Sister, Dangerous Woman, Obi 49, and Lancashire Lass.

The Grand Opera House at Topeka, Kan., will start the new season under new management, J. L. King assuming charge. The house will also be refitted and made new. Open time can still be had by good attractions.

The offices in the Broadway Theatre Building, this city, have been entirely refitted and are now commodious as well as attractive. A. J. Spencer, representing Jacob Litt, has still a few vacant ones which he will let to responsible parties.

There is open time during the Fall at the Grand Opera House, Rochester, Pa. A first-class minstrel company is in demand to open the house early in September. The management is making extensive changes in the building, and promises the handsomest theatre in Western Pennsylvania when they are completed. The address of W. D. Campbell, the manager, will be East Liverpool, O., until September.

Theatrical goods in general and imported cotton tights in particular are advertised by the well-known house of Shannon, Miller and Crane, who have moved from Broadway to 78 Fifth Avenue. The stock includes tinsel cloths and laces, clogs and shoes, swords, armor, feathers, banners, and all manner of ornaments and decorations.

A strong domestic drama entitled After Many Years is for sale or lease by Bricl and Falk, 1368 Broadway, New York city.

Theatrical typewriting in all branches is done by Mabelle Hoff, Room 40, 18 West Thirty-fourth Street, this city.

A strong repertoire company with band, or three good one-night companies, are wanted for fair week, beginning Sept. 18, by W. A. Loveday, of East Jordan, which is said to be the best fair in Northern Michigan.

Frank Holland, leading man, is at liberty. His address is Phoenix, R. I.

A wave of prosperity in Peekskill, N. Y., promises to make that city a better show town next season. At the Depew Opera House good open time may still be had. Manager Cunningham wants to buy two or three hundred upholstered seats.

Owing to Paul Gilmore's success in The Musketeers, which offers him better opportunities personally, he has decided to rent or dispose of his Dawn of Freedom. The play has been highly successful wherever presented. Mr. Gilmour is summering at Dubuque, Ia.

Helen Byron, who has just completed a pleasing engagement with the Robert Cummings Stock company at Toronto, is back in the city and is now at liberty for the Summer and next season. Her address is 615 Lexington avenue.

Amateurs of Wilkes-Barre, Pa., produced on June 6 at the Nesbitt Theatre, in that city, In Fair Wyoming, a dramatization by Royal C. Stout of Ann Stephens' novel of the Revolution, "Mary Derwent." It was the play's initial performance and the audience bestowed approval upon it. In the cast were Royal C. Stout, F. J. Callahan, Hugh Tolan, James Kinney, J. Featherston, Margaret Gallagher, Bessie Gerhard, Katherine Lynch, Gertrude Gallagher, and Mae Brennan.

Ground was broken last week for the new theatre at Sharon, Pa. It is promised that the house will be thoroughly modern in every detail and as nearly fire proof as possible. The seating capacity will be 1,400.

THE BOSTON IDEAL STOCK COMPANY.

One of last season's successful popular priced repertoire companies was the Boston Ideal Stock company, under E. V. Phelan's management. For the coming season Mr. Phelan has secured a list of plays that appeal strongly to popular taste, including Held by the Enemy, Captain Swift, Forgiven, As in a Looking Glass, and A Southern Romance. Members of last season's company have been retained, including Ella Cameron and Jack Drumeir, and the Herald Square Quartette, that created a favorable impression throughout New England last season. Another feature of the organization will be the ladies' orchestra. Novel lighting effects and special scenery are promised by E. La Moss and Harley Merry.

A NEW FARCE-COMEDY.

Dolan and Lenharr will take out the three-act farce, A High-Toned Burglar, next season, with George Fuller Golden specially featured. Golden and Dolan and Lenharr are two of the highest salaried and most popular attractions in vaudeville, and their names alone are synonymous with popularity. Managers seem to realize this judging from the numerous offers of time and favorable terms already secured. Mr. Dolan says that no expense or effort will be spared to make the company one of the best on the road.

THE ELKS.

Wabash, Ind., Lodge gave its first social session May 24. It was a success from every standpoint.

A lodge was instituted at Joplin, Mo. May 29.

The new rooms of Oakland, Cal., Lodge will soon be ready for occupancy, and are said to be among the handsomest in the country.

Florence Lodge 409 has elected: A. H. Wear, exalted ruler; F. S. Heffernan, esteemed leading knight; J. Houston, esteemed loyal knight; W. A. Davis, esteemed lecturing knight; W. H. Jezzard, secretary.

Globe, Ariz., Lodge, No. 489, was instituted and officers were installed May 27. The lodge has thirty charter members.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday A. M. Dates published in the subsequent issue dates must be mailed before that day

DRAMATIC COMPANIES.

Alvin Theatre Stock: Rochester, N. Y., June 12. Albany Co. Spring Fund, Mass., to.

Allen's New York Theatre: Massena, N. Y., June 12-17.

Arizona: Chicago, Ill., June 5—indefinite.

Barbour Theatre: Remington, Ind., June 12-17.

Because She Loved Him So: Chicago, Ill., June 12—indefinite.

Bond Stock (Frederick Bond, mgr.): Albany, N. Y., May 29—indefinite.

Bryan's Comedians: Bay City, Mich., June 12-17, Alpena 19-24.

Butler (W. J. Leamaris (F. J. Reynolds, Mgr.): Calais, Me., June 12-17, St. Johns, N. B., 19-24, Woodstock 26-July 1.

Castle Square Theatre (J. H. Emery mgr.): Boston, Mass., Aug. 9—indefinite.

Colby, Oliver: Atchison, Kan., June 12-17, Sedalia, Mo., 19-24.

Carner Stock (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

FINNIGAN'S BALL (Joe W. Spears, mgr.): Yonkers, N. Y., Aug. 29.

Frawley Stock: Milwaukee, Wis., June 12—indefinite.

Frost Stock: Gooderich, Ont., June 5-17.

Gibney-Hoeffler Stock: Mankato, Minn., May 29—indefinite.

Giffin Stock: Denver, Col., June 5—indefinite.

Hadley Stock: Waukeegan, Ill., June 12-17.

Harkins, W. S. (Ed R. Salter, mgr.): Halifax, N. S., June 5-24.

His Excellency, the Governor: New York city May 9—indefinite.

Hoyt Comedy: Beatrice, Neb., June 5-17, Hastings 19-July 1.

Imson Comedians: Ravenna, Neb., June 12-14.

In Greater New York (A. G. Delamatter, mgr.): Philadelphia, Pa., Aug 12.

Kelcey-Shannon: Seattle, Wash., June 30, July 2.

Keystone Dramatic (McGill and Howard, mgrs.): Findlay, O., June 12-17.

Le Mar, Harry: Waldoborough, Me., June 13, Stonington 14, Belfast 15, Ellsworth 16, Bar Harbor 17.

Lowe's Madison Square Theatre (George W. Lowe, mgr.): Junction City, Kan., June 12-24.

Lennen Stock: Coldwater, Mich., June 12-17.

McFadden's Row of Flats (Gus Hill, mgr.): Omaha, Neb., June 11-12, Des Moines, Ia., 14, Davenport 15, Galesburg, Ill., 16, Chicago 19-July 1.

Marks Bros. (No. 1): Sault Ste. Marie, Mich., June 19—indefinite.

Miller, Henry: San Francisco, Cal., June 5—indefinite.

Mitchell's All Star Players (B. Frank Mitchell, mgr.): Williamsport, Pa., June 5-17, Harrisburg 19-July 1.

Morrison, Lewis: San Francisco, Cal., May 29—indefinite.

MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 28.

NEILL STOCK: St. Paul, Minn., June 5—indefinite.

Noble's Dramatic: Mt. Vernon, Wash., June 12-17, Fairhaven 19-24, New Whatcom 26-July 1.

Reed, Roland (E. B. Jack, mgr.): Duluth, Minn., June 13, Janesville, Wis., 14.

Robinson Crusoe (M. S. Hill, mgr.): Lima, O., June 12-17.

Ruble-Kreyer: Telluride, Col., June 12-17, Gunnison 19-24.

Shearer, Tommy (Harry R. Vickers, bus.-mgr.): Titusville, Pa., June 12-24, Warren 26-July 1.

Shirley, Jessie: Everett, Wash., June 12-17, Snonomish 19-24.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.

Shubert Stock: Buffalo, N. Y.—indefinite.

Si Perkins Comedy: Pullman, Wash., June 12-17.

Thanhouser-Hatch Stock: Milwaukee, Wis., Nov. 14—indefinite.

The Club's Baby: Chicago, Ill., June 5—indefinite.

The Gay Metropolis (A. G. Delamater, mgr.): Philadelphia, Pa., Aug. 14.

The Great Ruby: New York city Nov. 16—indefinite.

The Man in the Moon: New York city April 24—indefinite.

THE PAY TRAIN: Walpalton, N. D., June 13, 14, Little Falls, Minn., 15, St. Cloud 16, Minneapolis 18-25.

The Turtle (Eastern; Harry Doel Parker, mgr.): San Francisco, Cal., June 11-17, San José 19, Stockton 20, Sacramento 21, Ogden, U., 23, Salt Lake 24, Leadville, Col., 26, Cripple Creek 27, Pueblo 28, Colorado Springs 29, Denver 30, July 1.

Through the Breakers: Harlem, N. Y., June 12-17, Brooklyn 19-24.

Turner, Clara: Williamsport, Pa., June 5-17.

Uncle Tom's Cabin (Stetson): St. George, N. B., June 14, St. Andrews 15, Calais, Me., 16, Machias 17, Eastport 19, Cherriefield 20.

Valentine Stock: Columbus, O., Jan. 2—indefinite.

Velpo Stock: Harrisburg, Pa., June 12-24.

Victoria Stock: Columbus, O., April 17—indefinite.

Waite Comedy (William A. Haas, mgr.): Boston, Mass., May 1—indefinite.

White Crook: Amherst, N. B., June 13, Moncton 14, Summerville 15, Charlotte 16, Pictou 17.

Why Smith Left Home: London, England, May 1—indefinite.

WORLD, GARNELLA AND MACK (Town Topics): Truro, N. S., 13, St. John 14-17.

Zaza (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

Aborn, Milton: Memphis, Tenn., June 5-July 29.

A Runaway Girl: Chicago, Ill., May 22—indefinite.

Beggar Prince Opera: Cherokee, Ia., June 13, St. Cloud, Minn., 19-24, Ashland, Wis., 26-July 1.

Castle Square Opera (Eastern): Brooklyn, N. Y., May 8—indefinite.

Castle Square Opera (Western): Chicago, Ill., April 3—indefinite.

Daniels, Frank: Manhattan Beach, N. Y., June 22-July 7.

De Angelis, Jefferson: New York city June 5—indefinite.

Fay (J. C.) Opera (James B. Camp, mgr.): Louisville, Ky., June 3—indefinite.

Robinson Comic Opera (Eastern): Frank V. French, mgr.): Brockton, Mass., June 19-24, Lawrence 26-July 1, Lowell 2—indefinite.

Robinson Comic Opera (Western): Frank V. French, mgr.): Ottawa, Ont., May 29-Aug. 26.

Southwell English Opera (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—indefinite.

Stoessel Opera: Providence, R. I., May 29—indefinite.

Waite Opera: Baltimore, Md., May 29—indefinite.

Wakefield-Andrews: Seattle, Wash., June 11-17.

Wilbur-Kirwin: Grand Rapids, Mich., June 4-30.

VARIETY.

American Biograph (Canadian; John H. Garrison, mgr.): Toronto, Can., June 5—indefinite.

Black Bostonians: Boston, Mass., June 19-24, Fitchburg 26-July 2.

Bon Ton Burlesquers: Brooklyn, N. Y., June 12-17.

Dainty Duchess: Baltimore, Md., June 12-17.

Gay Masqueraders (Gus Hill, mgr.): Philadelphia, Pa., June 12-17, Harlem, N. Y., 19-24, New York city 26-July 1.

Hot Air Club: Baltimore, Md., June 12-17.

Pat Maloney's New Irish Visitors (Frank W. Nason, mgr.): New Glasgow, N. S., June 13, 14, Truro 15, Spring Hill Mines 16, Parisboro 17.

Royal Burlesquers (Clarke's): Boston, Mass., June 12-17.

Tammany Tigers (Gus Hill, mgr.): New York city June 12-17.

MINSTRELS.

Barlow Bros.': Dayton, O., June 12-17.

Carlin and Clark's: Richmond, Va., June 12-17, Buck Roe Beach 19-24, Ocean View 26-July 1.

Henry, Hi: Big Rapids, Mich., June 13, Elkhart, Ind., 16.

Simmons and Slocum's: Lancaster, Pa., June 5-17.

CIRCUSES.

Albright's: Manee, Ill., June 13, 14, Omaha 15, 16.

Adams', Frank: Carlisle, Ark., June 13, Barrettsville 14, Hazen 15, Roe 16, Holly Grove 17.

Barnum and Bailey: Landudno, Eng., June 13, Chester 14, Shrewsbury 15, Worcester 16, Hereford 17, Swansea 19, 20, Cardiff, Wales, 21-24.

Buffalo Bill's Wild West: Boston, Mass., June 12-17, Brockton 19, New Bedford 20, Newport, R. I., 21, Fall River, Mass., 22, New London, Conn., 23, Willimantic 24, Bridgeport 26, Waterbury 27, New Haven 28, Holyoke, Mass., 29, Springfield 30, Worcester July 1, Salem 3, Lawrence 4.

Campbell Bros.': Clay Centre, Kan., June 13, Clyde 14.

Forepaugh-Sells Bros.: St. Johnsbury, Vt., June 13, Montpelier 14, Burlington 15, Rutland 16, Glen's Falls, N. Y., 17, Montreal, Can., 19, 20, Ottawa 21, Kingston 22, Belleville 23, Peterborough 24, Toronto 26, Hamilton 27, Brantford 28, London 29, Chatham 30, St. Thomas July 1.

Gentry's (No. 1): Denver, Col., June 12-17.

Harris Nickel Plate: Chicago, Ill., May 29—indefinite.

Inter-Ocean Shows: Rockford, Ill., June 12-17.

Main's, Walter L.: Sheboygan, Wis., June 13, Manitowoc 14, Oshkosh 15, Wausau 16, Antigo 17.

Pawnee Bill's Wild West: Keene, N. H., June 13, Gardner, Mass., 14.

Ringling Bros.: Portland, Ore., June 12, 13, Centralia, Wash., 14, Tacoma 15, Seattle 16, New Whatcom 17, N. Yakima 19, Walla Walla 20, Colfax 21, Spokane 22, Moscow, Id., 23, Lewiston 24, Missoula, Mont., 26, Anaconda 27, Butte 28, Helena 29, Great Falls 30, Grand Forks, N. D., July 4.

Robinson's: Galion, O., June 17, Tiffin 22.

Santelle's, Sig.: Leominster, Mass., June 13, Ayers 14, Pepperell 15.

Wallace's: Syracuse, N. Y., June 13, Batavia 14, Buffalo 15, 16, Niagara Falls 17.

Welch Bros.: Hagerstown, Md., June 13, 14, Charleston, W. Va., 15, Harper's Ferry 16, Martinsburg 17.

MISCELLANEOUS.

Blind Boone Concert (John Lange, mgr.): Genoa, Neb., June 13, Fullerton 14, Cedar Rapids 15, Albion 17, Newman's Grove 19, Humphreys 20, Madison 21, Norfolk 22, Wayne 23.

Cannon Bros.': Jackson, Tenn., June 13, Memphis 14-16, Little Rock, Ark., 17, 18.

Canadian Jubilee Singers: Minneapolis, Minn., June 13, 14, Anoka 15, St. Cloud 16, Little Falls 17, 18.

Dan Godfrey Band: Rock Springs, Wyo., June 13, Salt Lake City, U., 14, 15, Omaha, Neb., July 1-Aug. 12.

Myers, F. M.: Allerton Ia., June 13, Lineville 14.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.

Sousa's Band: Manhattan Beach, N. Y., June 17-Sept. 4.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

A.

May Ashley, Lottie Alter, Kittie M. Adams, Ramie Austin, Carrie Anderson, Nita Austin, Margaret Anglin, Rica Allen, Miss Arlington (Tel), Edna Aug.

B.

Mamie Bacholor, Addie Barton, Kate Blyth, Georgie Block, Kate Benneteau, Edna Browning, Sylvia E. Berkey, Gertrude Marie Blanke, Eugenie Blair, Maude Barley, W. E. Bayer, Mrs. G. K. Brummell, Lillian Beddard, Viola Belmont, Alice Butler, Nellie Berwick, Bessie Bonehill, Alice Brewster, Sylvia Boynton, Mrs. C. P. Byers, Jennie Bowen, Helen Bremer, Camille Baker, Helen Bertram, Mazie Blythe, Adine Bornier, Eleanore Browning, Violet Bryant, Catherina Barth, Janet Barrington.

C.

Maurel Clark, Fanny Comen, Bernice Childs, Eva N. Carr, May Claxton, Kate Claxton, Ruby Cole, Estelle Clayton, Mrs. Johnnie Carroll, Edith Crane, Neva Carlotta, Miss F. Collis, Jennie Calloway, Lela Costello, Edith Crane, Louise Classer, Emma Carrus, Gwynne Cushman, Grace L. Cushman, Lillian Cooley, Coralie Clifton, Grace L. Carr, Jennie Cline, Mrs. Frank G. Campbell, Minnie Church, Mrs. Wm. S. Crane, Marion Clifton, Lillian Clayes, Bessie Clayton.

D.

Lulu Delmay, Maud Rees Davies (S. D.), Mathilde Duncan, Drew Donaldson, Vera De Noie, Emmett T. Darling, Frances Drake, Mrs. Frank Drummer, Mrs. John D'Ormond, Mrs. Chas. A. Doremus, Madge Dixey, Minnie Dupree, Eva Davenport, Katherine De Barry, Bessie Durm, Mrs. De Forrest Davis, Margaret Dale.

E.

Mrs. Harry Elmer, Jennie Elmore, Agnes Ethel, Ada C. Early, Miss Jerome Edwardy, Grace Emmett, Dorothy Earle, Mrs. Harry Earle, Nellie Edmonds, Ethel Eagleton, Jane English, Nellie Esmonds.

F.

Pauline Fletcher, Madge Field, Emma S. Frye, Catherine L. Foote, Marie M. Fountain, Grace Filkins, K. Florence, Grace Freeman, Hattie Foley, Marion Frances, Jean Fransdoli, Lucile Fallon.

G.

Sadie Gerard, Kate Griffiths, Emilie Gardner, Britomarte Griffin, Coyla Given, Sidney Gilmore, Irene Gracie, Juliette W. Gruson, Wilma Gilmore, Mrs. W. L. Gleason, Lenore Gordon.

H.

Emma Haynes, Annette Huntington, Lou Humeriston, May Howard, Lillian Harper, Nellie Howard, R. E. Hoon, Carrie Harns, Belle Hamilton, Gilby Howe, Beryl Hope, Alice Hunt, Constance Hamblin, M. Hickman, Ray Howard, Anita Hendrie.

I.

Rose L. Iostem.

J.

Rose Jostyn, Addie Jaques, Minnie Jarbeau, Selone Johnson.

K.

Roselle Knott, Mayme Kealty, May Kelso, Miss King, Marie Kelly, Huyler Kavanaugh, Lila Kavanaugh, Villa Knox, Nellie King, Elenor Kent.

L.

Elsie Leslie, Miss Jeffries Lewis, Belle Livingstone, Bette Le Vyne, Lucille Le Verne, Adelaide La Viere, Miss Lotta, Lottie La Toure, Sara Lascelles, Belle Le Mar, Ada La Rose, Bonnie Lottie, Josie La Fontaine, Lucy Lane, Helen Lord, Dora Lowe, Alethea Luce, Nina Le June, Julie Lake, Grace Lamkin, Rose Leslie, Emma Littlefield, Nellie Lawrence, Rhe Lorraine, Nina Le Jeune, Louise Lloyd.

M.

Josephine May or Mack, Angela McCall, Jean Mawson, Myrtle Meltrot, Kittie Murphy, Florence Maddock, Annie Mason, Helen MacGregor, Florence Ball Myring, Estelle Mortimer, Maggie Mitchell, Miss McHaven, Deronda Mayo, Clara Moran, Lottie Mortimer, Sadie Miner, Beatrice Moriine, Grace McLeod, Nellie Marshall, Mrs. E. J. Morgan, E. Faye Martin, Lizzie McCaull, Emelie Melville, Helen Moore, Mrs. Guy H. Miles, Dorothy Morton, Myra Morella, Mrs. M. E. Millinard, Maud Morrell, Anna Mortland.

N.

Alice Nellson, Lillian A. Nelson, Frank Adele Nott.

O.

Maude O'Dell, Lillie Ortiz, Louise Osbourne, Amy O'Connor, Olive Oliver.

P.

Lillie Parker, Kate Purcell, Emma Pollock, Mrs. Jack Palmer, Mrs. Geo. G. Pitcher, Patnar Sisters.

R.

Mattie Russell, Sarah A. Russell, Fanny Rice, Florence Raymond, Zelma Rawlston, Birdie Renner, Mamie Ryan, Katherine Rober, Mabel Rutherford, Martha Ricketts, Ida Rock, Lizzie B. Raymond, Jennie Rupple, Alice Raymond, Isadore Rush, Marie E. Rice, Jennie Rupped, Caroline Rhodes, Mrs. H. L. Ryder, Nellie Rosebud.

S.

Effie St. Clair, Mrs. W. C. St. John, Viola Sheldon, Cordelia R. Sanford, Edith Shaw, Leah Starr, Carrie Seiden, Edna Scott, Ethel Strickland, Evelyn Stamford, Mrs. Ralph Stuart, Margaret Sylva, Nellie Sylvester, Lillian J. Sterling, Marie Sanford, Louise Skillman, Louraine Sylvester, Charlotte Severson, Madge Sherley, Nellie Southerland, Mrs. Frank L. Sylvester, Lizzie Sanger, M. Stover.

T.

Cora Tanner, Mrs. Wensley Thompson, Eva Irwin Towne, Lulu Tabor, Maryland Tyson, Marcia Treadwell, Mayme Taylor, Adelaide Thurston.

V.

Marie Van Tassel, Mattie Vickers, Lottie Vincent.

W.

Irene Wheeler, Winifred Alice Williams, Frances Helen Wheeler, Cora Williams, Flo Wilson, Mrs. Wood, Gertrude Warren, Violet Warner, Bertha Wilson, Florence Wallack, Gladys Wallis, Olive White, Jessie Woods, Marie Wainwright, Yolande Wallace, Bertha B. Westbrooke, Blanche Walsh, Lule Warrenton, Clairon Walther.

Y.

Helen Yorke.

Z.

M. Louise Zaritz, Ada Zull.

MEN.

A.

Y. C. Alley, W. J. Ashley, Richard Anderson, Edwin E. Allen, Joseph H. Arthur, Geo. Andrews, Harry Allen, J. H. Alliger, Geo. Allen, Jas. R. Adams.

B.

Boulden and Griffen, Joseph Brennan, J. C. Brosnahan, Paul Blum, John Beynan, Emil Braun, Robt. Buchanan, Woodward Barrett, Clarence H. Ball, W. C. Brehm, Jas. M. Brophy, Maurice Brennan, A. L. Bryan, Willis E. Boyer, Gus Bruno, Barlow Bros. (Min.), Edwin Barwig, Joseph Barrington, Dick Barrington, W. J. Butler, Bert Baker, B. F. C. Baker, Wm. Bernard, Robt. Baker, Walter S. Baldwin, Richard A. Beale, Clarence M. Brune, L. L. Blandon, Aiden Benedict, Stephen Barre, H. R. Burton, Frank Beal, Stuart Brodock, C. Brant, Oliver Byron, J. D. Braddon, Gus. Bothner, Edmund Burroughs, Fredk. V. Bowers, Clement Bainbridge, Fay Butler, Edgar Baume, Chas. C. Brandt, Chas. Barton, Geo. H. Brennan, Fred. Berger, Wm. H. Bray, H. D. Blakemore, John Blair, Wm. Bowen, Frank Bonnell, Mat Berol, Conrad Bodden, Walter Bruel.

C.

S. Chilling, Wilbur Collins, Clarence Cissel, Geo. Clifton, Jno. W. Cope, Chas. Cowles, Wm. Cameron, Geo. C. Crager, Philip Calvert, Chas. Chanway, J. E. Caven, C. E. Coldren, M. B. Curtis, Fred L. Chapman, E. M. Crane, Creston Clarke, Orr S. Cash, Wm. F. Canfield, Sheridan Carhyn, Emmett Corrigan, Richard Carle, Gilbert Clayton, Thos. J. Cooney, Geo. Curtiss, Jos. Coyne, Jas. B. Curran.

D.

Chester De Vonde, W. C. Downes, J. Searles Dawley, Arthur Dennison, Geo. Donaldson, Fred. De Noe, Daughter of Cuba, H. W. Davies, Owen Davis, F. N. Darling, F. Deangeles, Phil Doretta, Homer B. Day, Geo. Sr. De Vere, Will J. Donnelly, Maurice Drew, Harry Dunkinson, Chas. W. Daniels, Fred E. Duff, J. W. Dean, Burton Downing, Wm. De Shon, John Dond, Byrd Dougherty, Chas. Dwyer.

E.

C. E. Emery, Lawrence Everett, Geo. M. Ellis, Edw. Esmould, W. C. Elmendorf, O. Leigh Elisler, Mervelle Emery, Harry H. Earle, H. B. Emig, Wm. Eversole, Edward Elsner, Edwin T. Emery, Arthur Evans, Estey's Minstrels.

F.

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GOSSIP.

Philip Calvert will again manage What Happened to Jones for Broadhurst Brothers next season.

Thomas B. Ryan, husband of Lillie Eldridge, is seriously ill with Bright's disease.

Pasqualina De Voe and Victor V. Vass have closed with The Battle of Manila, under management of Willard Stanton. Miss De Voe will spend a short vacation at Bath, Me., Mr. Vass visiting his mother in Providence, R. I.

H. P. Franklin, musical director, is engaged at Lindenwald Park, Hamilton, O., for the Summer.

Walter L. Rowland, twelve years local manager of the Park City Theatre, Bridgeport, Conn., where he is highly esteemed, has retired from the office named and may go on the road next season.

George Allen has booked a season of thirty-eight consecutive weeks next season in Pennsylvania and New York for the Imperials and the Utopian Band and Orchestra. New plays and specialty features have been secured for the Imperials, who will open at Danville, Pa., in August, with Gay Rhea in leading roles.

W. O. Edmunds has purchased from Bertram and Willard their comedy-drama, The Engineer. He will produce next season Midnight in Chinatown, by Adelaide Melbe, and Perkins' Night Out, adapted by Miss Melbe.

The Partellos will produce a new act next season with a prominent repertoire company.

The Mabel Paige Company will open, under management of Marshall and Company, in September, playing Southern cities in a repertoire of new musical comedies.

Harry M. Scott, press agent of the Star Theatre, Cleveland, has been appointed general press representative for the Elks' industrial exposition and carnival at Clevelend Aug. 7-19.

The Robinson Comic Opera company, under management of Charles N. Holmes, which closed their season at Holyoke, Mass., May 15, is not the Robinson Opera company announced to open a Summer season at Ottawa, Can., June 5.

The Keystone Dramatic company will be under sole management of Lawrence B. McGill next season, presenting melodramas.

Mrs. Lou Goodhart (Hattie Bernard), late of A Female Drummer, has been presented with a prize Great Dane from the New York kennels.

Manager T. W. Dinkins reports excellent progress with Kelly's Kids, his new farce-comedy. The company, which will carry everything, even to its own drop curtain, is all engaged and the time, owing to P. A. Paulscraft's energy, is entirely booked.

Wright Huntington, who scored in Gillette's role in Too Much Johnson, may star in that play.

Manager T. R. Perry says that the tour of Leonard's Two Jolly Rovers has been booked nearly solid from coast to coast.

San Lin, the one-act opera adapted from Chester Bailey Fernald's The Cat and the Cherub by Heinrich Blau, with music by Victor Hollander, was sung for the first time in English by the Carl Rosa Opera company at Manchester, Eng., recently. It was very favorably received.

At the Lyceum Theatre, London, next season F. R. Benson purposes making a production of the entire play of Hamlet, necessitating two performances.

A Man of Affairs, a three-act comedy by W. Gault Brown, will be produced in September, under management of W. M. Knowles.

J. K. Tillotson will produce his new play, Dens and Palaces, at the Fourteenth Street Theatre late in August. Theodore Roberts, Selma Herman and Margaret Dale Owen have already been secured to originate three of the most important roles.

E. E. Zimmerman and H. C. Lewis have formed a partnership in the amusement agency business, and are fitting up offices in the Broadway Theatre Building.

The Morrison Comedy company will open its next season at Boothby Harbor, Me. During the Summer it will play the Eastern resorts.

Dr. W. E. Browne, manager of the Russell Theatre, Ottawa, was presented during the concert by Sousa's Band, May 26, with a handsome gift by his business staff, in token of their appreciation of his uniform kindness and courtesy to them. Dr. Browne's management of the Russell has been very successful.

Williams' Summer Stock company includes M. R. Williams, proprietor and manager; Arthur Reynolds, agent; August Schlitz, musical director; Winfred Dilginer, Harry Clarke, Fred D. Newland, George Brower, Winnie Rennie, Maude Cole, and Ethel Lester.

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